DANCEMAGAZINE

JUNE 1959 60 CENTS

BOLSHOI BALLET REVIEWED

IS MODERN JAZZ DANCE SQUARE?

Modern dance-Ballet Collaboration:
Sallie Wilson, Bertram Ross, Martha Graham
rehearse for current NYC Ballet season

Famous Footprints

This is the footprint of Janet Collins, brilliant young dancer who electrified the Metropolitan Opera audience in the season of 1951 with her debut as Première Danseuse in "Aida." This was the pinnacle of a spectacular career that began in Los Angeles, and included a stint with Katherine Dunham and a resoundingly successful debut at New York's Y.M.H.A. Hanya Holm was responsible for Miss Collins' part in the Cole Porter Musical "Out of This World," which led to her selection by Zachary Solov as first ballerina of the world renowned Met.

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PRESSTIME NEWS

NYC BALLET SEASON EXTENDED

Brisk box office business, due mainly to the interest in the new **Graham-Balanchine** "Episodes" and the appearances of the **Japanese Imperial Household Dancers**, has resulted in the addition of a 5th week to the current season of the **NYC Ballet** at City Center. Co. now continues through June 14. During the final week "Episodes" will be perf. June 9, 10, mat. & eve. of the 14th.

The co. will also have a busy summer. They appear in L.A. July 27-Aug. 8, and at the Ravinia Festival in Chicago Aug. 11-16. An engagement in S.F. is also expected, although dates were not set at presstime. **Maria Tallchief** will rejoin the troupe in Calif., and **Royes Fernandez** will also be added to the roster then, provided his injured knee is healed in time. Because of the large amount of orchestra rehearsal time needed for the difficult Webern music, "Episodes" will not be taken on tour.

The NYC Ballet returns to City Center for a season opening Aug. 25 and extending through Sept. 20. Looking still farther ahead, **Erik Bruhn** is signed to dance with the co. during its Dec.-Jan. season.

BALLET THEATRE'S SINGLE PERF.

The **American Ballet Theatre**, inactive since its Metropolitan Opera season last fall, is reassembling for 1 perf. June 27 at Lewisohn Stadium in NYC. Program: "Les Sylphides," "The Combat," the "Black Swan" Pas de Deux, "Graduation Ball." Performers include: **Alicia Alonso, Igor Youskevitch, Lupe Serrano, Erik Bruhn, John Kriza, Violette Verdy, Ruth Ann Koesun, Michael Lland, Royes Fernandez, Enrique Martinez, Sallie Wilson, Leo Duggan, Susan Borree, Ivan Allen.**

U.S. GOV'T EXPORT: BALLETS USA

Principal dance item on the summer list of attractions being presented abroad by the State Dept.-ANTA Cultural Exchange Program is **Jerome Robbins' Ballets USA** production. They perform July 4-12 at the Festival of Two Worlds, Spoleto, Italy, and then go on a 4-mo. tour of Europe. A new ballet, to a score by Aaron Copland, is being added to the program seen on B'way last fall. Dancers: **Tom Abbott, Robert Bakanic, Jamie Bauer, Muriel Bentley, Wilma Curley, Patricia Dunn, Larry Gradus, John Jones, Gwen Lewis, Erin Martin, Jane Mason, Christine Mayer, Michael Maule, Barbara Millberg, James Moore, Jay Norman, Bill Reilly, Doug Spingler, Beryl Towbin, James White.**

BOLSHOI BALLET ON TV?

It finally looks as though everyone will be able to see the **Bolshoi Ballet** — on television. It was first announced that they would be seen only via toll TV — i.e., by paying audiences in theatres to which a closed circuit Skiatron telecast would be transmitted. A number of protests, mainly one by Ed Sullivan, forced a change of plans, and at presstime impresario Sol Hurok was negotiating for a commercially sponsored TV perf. by the co. Sullivan's stand on the matter reflected the opinions of those who felt that the government sponsorship of this cultural exchange should result in an opportunity for everyone to see it free.

The scramble for tickets for the Bolshoi's current tour is equaling, if not exceeding, the near-hysteria which took place in NYC.

For a report on other Bolshoi news see pgs. 20 and 38.

HUROK IMPORTS MORE RUSSIANS

Delighted with the overwhelming response to his presentation of the **Bolshoi Ballet**, impresario **Sol Hurok** is going himself one better. He is bringing over still another group for a **Festival of Russian Music & Dance**, which will play Madison Square Garden in NYC July 7-18. Co. of 200 will include stars from the Bolshoi in Moscow, from the ballet of the Kirov Theatre in Leningrad, and famous folk groups from the Ukraine, Georgia and Armenia. Featured will be the Piatnitsky Folk Choir of 90, which includes a dance group of its own. Perfs. will coincide with a Russian Exposition at NYC's Coliseum. (The US is holding a similar exposition in Moscow this summer.) The Festival group will be here 4 weeks and are expected to perform in a few key US cities.

BALLET RAMBERT PROGRAMS ANNOUNCED

Ted Shawn has announced that England's **Ballet Rambert**, making its American debut at the **Jacob's Pillow Festival** at Lee, Mass., this summer, will be seen in "Giselle" (2 acts) & "Laiderette" (July 14-20); "Simple Symphony," "Death and the Maiden," "Two Brothers," "Judgment of Paris" & "Gala Performance" (July 21-27); "Coppelia" (July 28-Aug. 3).

Other Festival attractions — June 30-July 6: **Pearl Lang & Co., Ruth St. Denis, Alvin Ailey & Co.** July 7-13: **Lupe Serrano & Erik Bruhn, Myra Kinch & Co., La Meri.** Aug. 4-10: **Tania Karina, Oleg Sabline & Co., Myra Kinch & Co.** (with **Ted Shawn** as guest star), **Carola Goya & Matteo.** Aug. 11-20: **Ximenez-Vargas Ballet Espanol.** Aug. 21-22: **Thomas Andrew & Co., Jean Cebron** (and a 3rd attraction not set at presstime). Aug. 28-29: **Les Grands Ballets Canadiens.**

NORA KAYE TO DANCE IN MOSCOW

The honor of being the 1st American ballerina to dance in the USSR under official sponsorship of the State Dept. goes to ballerina **Nora Kaye.** Following their June 11-July 12 season at the Festival of Two Worlds in Spoleto, Italy, Miss Kaye and partner **Scott Douglas** will go to Moscow to dance in a variety program being produced by Ed Sullivan. This is to take place during the Moscow Trades Fair, Aug. 3-23. The entire show is to be filmed for showing this fall on Sullivan's TV show.

Previously, **Alicia Alonso** (technically a Cuban, but American-trained) was a guest artist with the Bolshoi, Leningrad & Kiev co's, and **Marjorie Tallchief** danced in Moscow with the Paris Opera Ballet. These were not, of course, under US Govt. auspices.

2ND FESTIVAL OF TWO WORLDS

Plans for the dance portions of the 2nd annual **Festival of Two Worlds**, June 11-July 12 at Spoleto, Italy, sound especially interesting. Choreographers in residence will be **John Butler & Herbert Ross.** They will share a co. of dancers including **Nora Kaye, Scott Douglas, Bambi Linn, Glen Tetley, Carmen de Lavallade, Sondra Lee, Joy O'Neill, Bruce Marks & Loren Hightower. Jerome Robbins' Ballets USA** will give 7 perfs., between July 3 & 12, at Spoleto, prior to their State Dept.-ANTA tour of Europe.

Butler is choreographing 4 new works for the Festival: "The Sybil," to Carlos Surinach music; "The Five Senses," to jazz pieces arranged by Charles Wadsworth; "Brief Encounter" & "Amusement Park," both to scores by Paul Bowles. Ross is doing 3 new ballets: "Three Dark Songs" (Krenek), "Serenade for 7 Dancers" (Bernstein) and "Angel Head" (jazz).

PHILIPPINE DANCE CO. TO TOUR US

Those who thought the Bolshoi was "the end" should not underestimate Sol Hurok, for he has already booked the **Bayanihan Dance Co.** from the Philippines for the Winter Garden Oct. 13. In its NY debut, the co. of 45 dancers & musicians will offer colorful ceremonial dances from various traditional & cultural backgrounds. The Bayanihan ("working together") Co. will make a US tour. It is a project of the Bayanihan Folk Arts Center; **Letitia Perez de Guzman** is dir; **Lucrecia Reyes Urtula** is choreographer.

"DANCE JUBILEE" TO TOUR ORIENT

Rod Alexander's "Dance Jubilee," a hit last season in its Columbia Artists tour of the US, is being sent on a 5-month tour of the Far East and Near East, beginning in Oct., by the US State Dept. & ANTA. The Alexander-**Bambi Linn** divorce is breaking up their professional partnership, and **Gemze de Lappe** will be Alexander's co-star on the tour. Also to be featured in the 10-dancer co. will be **Carmen Gutierrez & Louis Kristofer.**

PERRY-MANSFIELD FESTIVAL

There are several important dance events in this summer's **Perry-Mansfield Festival** at Steamboat Springs, Colo. "An Evening of Dance," on Aug. 14 & 15, has "Eine Kliene Nachtmusik" by **Mary Clare Sale,** "Petite Suite" and "Doodles" (premiere) by **Harriette Ann Gray,** "Broken Flight" by **John Wilson** & Miss Gray, "Chinese Suite" featuring **Al Huang,** and "Three Mimes" by **Ronald Davis.** Theatre & dance depts. combine for "The King and I" Aug. 21-23. Dance will be a major consideration in the Children's Theatre Conference. Aug. 21 & 22, in the Seminar in Dance, Aug. 23- 30,-and in the Symposium of Arts Aug. 28-30.

PERSONALS

Uncle Sam has sent Greetings to **Eugene Slavin** of the Ballet Russe de Monte Carlo. He was due to enter the Army in late May . . . **Gage Bush & Richard Englund** of the Birmingham Civic Ballet were married May 24 in Birmingham . . . **Hattie Messner** dance instructor at Brown U's Pembroke College, and **Jack Wiener** of the Fred Berk Repertory Co., will be married June 24 . . . **Mr. and Mrs. Robert Barnett** (she's the former **Virginia Rich**) became parents of Robert James, Jr., on Apr. 4 in Atlanta. Both are former NYC Ballet members and are currently affiliated with the Atlantic Civic Ballet . . . **Jean-Leon Destine** has been named Honorary Cultural Attache in NY for the Republic of Haiti.

AROUND NEW YORK

Martha Graham was given a Laurel Leaf Award by the American Composers Alliance "for distinguished service to American music" on May 7 . . . The May 26 premiere of the **Japanese Imperial Household Dancers** with the **NYC Ballet** was a benefit for the **NY Public Library Dance Collection** . . . **Yurek Lazowski** choreographed "Roumanian Rhapsody," performed by his **Dance Theatre Workshop** for the Jewish War Veterans benefit May 20 at Madison Square Garden . . . Dance Magazine Editor **Lydia Joel** spoke on dance May 18 at the New School for Social Research, as part of the "Entertainment in the Social Order" course.

Tommy Rall has been given an Outer Circle Theatre award for his perf. in the musical "Juno" . . . **Ellen Mason** of Greenwich, Conn., was winner of the annual scholarship auditions of the **Westchester Dance Council.** Honorable Mentions: **Micheline McKnight** of Scarsdale, NY, and **Joyce Klein,** Yonkers, NY. The Judges, **Agnes deMille, Bonnie Bird, Beatrice Tompkins & Norman Lloyd** watched contestants in a class with **Lucas Hoving** . . . **Miriam Roskin,** dance therapist at Manhattan State Hospital, gave a demonstration of group dance therapy during Mental Health Week on Apr. 29 . . . The **Thunderbird American Indian Dancers** perform June 12 at the Masonic Temple in B'klyn.

INTERNATIONAL NOTES

American dancer **Ronne Aul,** who has been working in France & Italy, appeared with **Janine Charrat's** co. at the Osaka Festival, in Tokyo and Korea . . . **Irina Borowska & Kenneth Johnson** are on a 6-week tour of TV and concert appearances in England, France and Holland . . . **Lidija Franklin** choreographed the production of "Oklahoma" given by the Theatre Club of Caracas, Venezuela . . . **Anya Linden, Maryon Lane, David Blair & Peter Clegg** of Britain's **Royal Ballet** were guest performers last month in Ankara with dancers of the Turkish State Conservatory.

The **London Festival Ballet** on May 8 gave a special perf. in Barcelona of ballets from the **Diaghileff** repertory, to mark the 50th anniversary of the historic Paris debut of that co. Special guest was **Serge Lifar** dancing in "The Afternoon of a Faun" . . . **Lotte Goslar** goes to Europe in July for perfs. in England, Holland and Vienna. She returns to the US in Dec. . . . Covent Garden in London has raised ticket prices 43% for Royal Ballet perfs. in which **Margot Fonteyn** appears. This, they say, is because of her standing in the dance world — and not because of the recent publicity about her activities in Panama. Incidentally, Dame Margot receives an honorary Doctor of Music degree from Oxford on June 24.

The **Nat'l Ballet of Venezuela,** currently giving weekly TV perfs. in Caracas, gives a program in July featuring **Ady Addor** (formerly with Ballet Theatre, now ballerina of the Rio de Janeiro Ballet) and **Henry Danton.** Co. dir. **Yrma Contreras,** her sister, **Margot Contreras,** and co. members **Margarita Medina & Elias Perez** were in the standing room line-up for the recent NYC perfs. of the **Bolshoi Ballet** . . . **Alicia Markova's** sister, **Doris Barry,** has been appointed production mgr. for London's Festival Ballet . . . **Rhoda Winter Ellis** and her husband, Dr. Murray Russell, left at the end of May for Europe. Mrs. Russell will study at the **Mary Wigman School** in West Berlin and at other European studios.

The **Ecole de Danse Simone Suter** in Lausanne, Switzerland, gives a special ballet course July 1-18 . . . Faculty of the World Dance Course of **Le Stage Mondial de la Danse** in Paris July 16-26 includes: **Ginette Bastien, Jean Dorcy, Anna Stephann, Lucienne Lamballe, Leon Anlen, Nora Rubio, Olga Stens, Yvonne Galli.**

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OFF-BROADWAY EVENTS

James Waring & Co., originally scheduled for the Living Theatre on May 25, will perform there June 15 instead . . . Excerpts from "New Faces of '52" were part of "Integration Showcase 59," presented Apr. 20 at the Majestic Theatre. Cast included: **Audrey Mason, Gayle Spear, Kip Carlisle, Charles Neal, Tod Jackson, Frank Glass, Jacqueline Walcott, Herman Howell, James Pompeii, Leu Camacho & Donald MaKayle & Co.** . . . **Mary Jane Doern** choreographed the off-B'way revival of "Leave It to Jane".

Choreographers for the May 27 **Contemporary Dance Productions** perf. at the 92nd St. 'Y' were **Phyllis Lamhut, Cyril Peters, Don Redlich, Joel Schnee & Ann Vachon** . . . **Ana Itelman** choreographed "A House of Doors," given by dance students at the Bard College Arts Festival May 17 at the 92nd St. 'Y' . . . **Ruth Raven,** a Henry St. Playhouse dance student for 3-yrs., made her

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debut solo recital May 24 at the Playhouse . . . "Fallout," a musical revue that opened May 20 at the Renata Theatre, had as choreographers **David Tayton, Buddy Schwab & Grover Dale.**

TELEVISION TOPICS

"Summer On Ice," with the cast of the "Ice Capades," will be on NBC-TV June 1 . . . **Diana Adams & Jacques d'Amboise** will dance in a seashore episode when CBS-TV presents "Holiday, USA" June 3 . . . **Alwin Nikolais' Henry St. Playhouse Dance Co.** was scheduled to appear on the Steve Allen Show May 17 & 31 . . . **John Butler** staged dance movement for an Ellery Queen show, NBC-TV, May 15. Former ballerina **Tamara Geva** had an acting lead in the mystery . . . The May 10 "Omnibus" prod. of "H.M.S. Pinafore" was choreographed by **Dania Krupska** — an innovation, since the 81-yr-old operetta has never before included dance.

COAST TO COAST

George Balanchine will stage dances for the American Shakespeare Festival at Stratford, Conn., again this summer . . . **Jean-Leon Destine & Co.** will perform 3 no's daily July 2-18 at the Int'l Exposition and Fair on the Navy Pier in Chicago. The Haitian co. appears July 31- Aug. 1 at the Castle Hill Concerts, Ipswich, Mass. . . . The **Robert Joffrey Theatre Ballet** will dance for 2 weeks, beginning Aug. 12, at Chautauqua, NY, appearing in "Brigadoon," "The Bartered Bride," "Wuthering Heights" and in an all-ballet program . . . **Katya Delakova** was guest artist at the Israel Independence Day program **May 10 in** Chicago.

Dean Crane, recently in the NY City Center's "Lute Song," is featured dancer in the Harry Belafonte Show . . . **Joseph Rosen** is choreographer for "Horn in the West," a historical pageant to be given June 3-Aug. 3 in Boone, NC . . . **La Meri's** lecture-teaching engagements include Chickasha, Okla., June 4; San Antonio, June 13; Denton, Tex., June 20; Boston, July 13. She lectures and dances July 6-12 at Jacob's Pillow.

Pittman Corry is again choreographer for the summer season of the Theatre Under the Stars in Atlanta. He is using dancers **Karen Kreuter, Jo Ann Rader, Caroline Wade, Lynn Taylor, Tamara Gunsard, Gay Wilson, Ginger Prince, Robert Ivey, Judy Greene, Tommy Moore** . . . Among the dancers appearing this summer at the St. Louis Municipal Opera are **Melissa Hayden, Jacques d'Amboise, Frank Derbas, Lucky Kargo, Deni Lamont, Don Liberto, Robert Pagent, Mavis Ray** . . . **Shirley Keller** staged dances for the Grand Rapids Civic Theatre's May prod. of "Charley's Aunt . . . **Marian Chace,** dance therapist at St. Elizabeth's Hospital, Washington, DC, supervised a play-with-dance, "Portrait of Two Crowns," written, directed and performed (May 1-5) by patients as an activity of Mental Health Week. Miss Chace gives a course June 8-26 in dance therapy at the Turtle Bay Music School, NYC.

Richard Barstow directs the productions at the Music Fairs in Westbury, LI, Camden, NJ, and Valley Forge, Pa. **Louis Johnson** is choreographer . . . Photographer **Walter E. Owen** sends word that Portland, Ore., has recently seen a flurry of activity. **Nicholas Vasilieff** did choreography for the Theatre Arts Opera's prod. of "Mignon," using dancers **Leon Azumano, Sandra Bruce, Brenda Burke, Helen Davis, Jane Felter, Carol Fokine, Jean MacGregor, Roxanne Peters, De-ann Rademacher, Georgann Sample, Carole Sanderberg, Nina Vasilieff. Jacqueline Schumacher** choregraphed "A Portrait for Three," danced by **Sylvia Bonney, Carol Hansen & Gretchen Schumacher** with the Portland Symphonic Choir. **Erick Hawkins** presented "Here and Now With Watchers" at Reed College's Festival of Arts . . . **Charles Rybacki** choreographed "La Valse" for the spring festival at the Wisdom Lane School, Levittown, NY.

CORRECTION

Through a mishap, a vital line of type was left off last month's feature, "The Dance Man Behind the Chevy Show" (Tony Charmoli). Missing, regrettably, was the authorship credit, "by **Roy Clark**" — our esteemed Hollywood man.

PUBLICATION NOTES

"1001 Night Stands," by **Ted Shawn,** has been accepted by Doubleday & Co. for 1960 publication . . . "Music for the Ballet Class," edited by **Paul Kueter,** contains arrangements for practice work. It may be obtained from the Music Publishers Holding Corp, NYC . . . The 1st issue of "Echo," a new book-magazine-record, has an article on **Fred Astaire;** also an accompanying record with talk & tap by the star.

ASSOCIATION NEWS

Last month's item reporting that the **Okla. Chapter of Dance Masters of America** was holding a convention June 10 & 11 at the Biltmore Hotel in Okla. City was incorrect. The orgn. meeting then is the **Okla. Dance Masters Assn** — not the group affiliated with DMA. (DMA clubs do not hold summer meetings in order to avoid conflicts with DMA's nat'l conventions.) Faculty for the Okla. Dance Masters Assn.: **Bentley Stone, Martha Scott Childress, Roye Dodge, Al Gilbert, Phi Delta Lee Neal, Ketche, Lez Damaroff, Paul Michael, Emmett Osgood. Lee Para-More, Theo Mason, Mary Petit, Sally Shepherd, Betty Jane Wilkins, Jewell Grigsby, Betty Harris.**

Faculty for the May 3 meeting of **Dance Masters of Calif.** in Berkeley: **Carol Chambers, Mary Conmee Blizard, Elva Eilers, Annamay Bowman, Ann Davlin, Van Dilbeck** . . . On the same date, **Dance Masters of Michigan** met in Detroit with teachers **Noretta Dunsworth, Lois Meissner, Edwin Hanf, Norma Taynton** . . . May 10 meeting of the **Associated Dance Teachers of So. Calif. (DMA)** in L.A. had instructors **Margaret Ketchum, Olive & Jimmie Cullip, Mary Farmer Knight, John DeTore. Grace Stanistreet, Billie Kirpich, Elaine Berlin, Iris Merrick, Kathleen Hinni & Barbara Mettler** will conduct demonstration workshops at the **Dance Teachers Guild** convention June 12 & 13 at Teachers College, Columbia U., in NYC. On June 13 **Pearl Primus** will be a featured speaker.

The **Nat'l Academy of Ballet's** summer school in NYC is July 6-Aug. 14. Faculty will be headed by **Mary Skeaping,** director of the Royal Swedish Ballet. Other teachers: **Thalia Mara, Arthur Mahoney, Hilda Butsova, Thomas Armour, Yurek Lazowski, Marie Grimaldi.** Prior to the NYC session, there will be teaching sessions in Denver on June 21 (with **Lillian Cushing,** Mara & Mahoney), and in San Mateo, Calif., June 29-July 3 (with **Jan Carpenter, Olga Ziceva,** Cushing, Mara & Mahoney).

REGIONAL BALLET — U.S.A.

The **New England Civic Ballet Co. of Boston, Inc.,** performed May 8 at the Colonial Theatre, Laconia, NH, offering "Afternoon," a serious, abstract ballet, & "The Nutcracker." 1,200 children from 10 public & Catholic schools took the afternoon off to see the perf. Over 95% of the 3rd-6th graders had never before seen ballet. The success of the perf. resulted in a request that the co. present a program for the higher grades next fall. **E. Virginia Williams,** co. dir., will be choreographer at the Arundel Opera Theatre, Kennebunkport, Me., this summer.

The **Severo Ballet of Detroit** will appear as guest artists with the Chamber Orch. of the Detroit Symph. at the opening concert of the Cranbrook Gardens Summer Music Festival June 28. Co. dir. David McLain has choreographed a new work to Arensky's "Variations on a Theme of Tschaikovsky" . . . The **Denver Civic Ballet** will present "Coppelia," & a new ballet with a Western theme, choreographed by **Fernand Nault,** ballet master of **Ballet Theatre.** Also to be given: "Sinfonie Concertante," by **Lillian Covillo.** Cast includes: **Michele O'Bryan, Dick Chiodini, Ken Reeves, Gwen Bowen & Mary Teresa Gushurst** . . . The **Phoenix, Ariz., Youth Ballet,** dir. **Ruth Suss-**

NYC JUNE CALENDAR

through June 14, **New York City Ballet;** City Center

June 15, **James Waring & Co.;** The Living Theatre; 8:40

June 15-Aug. 30, **"Earth Theatre," with Pearl Primus, Percival Borde;** St. Marks Playhouse

June 27, **American Ballet Theatre;** Lewisohn Stadium

ON TOUR IN JUNE

The Bolshoi Ballet: May 31-June 3, Los Angeles; June 5-7, San Francisco; 11-13, Toronto; 16-20, Montreal.

Melissa Hayden & Andre Eglevsky: June 28, Univ. of Miami, Fla.

Emily Frankel & Jean Cebron: June 24, Baton Rouge.

Jean Leon Destine & Co.: June 24, Durham, N.C.

man, gave "The Sleeping Beauty" May 23. Choreographer Sussman staged "Peer Gynt", "The Lady's Not For Burning" & "Love of 4 Colonels" for the Ariz. Repertory Players in early May . . . The **Westchester Ballet Co.** will perform at the **Dance Teachers' Guild** convention at Teachers' College, Columbia U., June 13, offering "Trouble Fair," by co. dir. **Iris Merrick** . . . The **LeMone Concert Dancers** will give "The 12 Dancing Princesses" at the Pasadena, Calif., Civic Aud. in June. Co. has been asked to perform for ANTA & **Dance Alliance** also in June . . . **Maxine Asbury,** dir. **Houston Civic Ballet Co.,** will present 3 groups at the Ball Aud. in Galveston this month. Jr. Co. offers "Les Sylphides," featuring **Robert Huffman; Maxine Weidner, Candy Tovar & Sandy Lee Asbury;** Sr. Co. gives "Fiesta Ballet," by **Norma Casas Pabon** of Columbia, S. A. The Civic Co. presents "Penelope's Pleasure," by Maxine Asbury & the grand pas de deux from "The Sleeping Beauty," with **Jan McDonald & David Wilkinson.**

The **Schenectady Civic Ballet Guild,** still flushed from its spectacularly successful debut, immediately began rehearsals of dances for the Schenectady Light Opera's May 20-23 prod. of "La Perichole." **Phyllis Marmein** was choreographer. The **Tri-City Ballet Guild** of Schenectady, Albany & Troy is newly formed with **Lillian Sealey** as artistic dir; ballet mistresses **Daila Krastins, Mary Fox, Doreen Hilts & Gladys Studenroth;** choreographers Sealey & **Fred Herbert;** artistic consultant, **Peter Nelson.**

Winners of the **Catherine Littlefield** Technique Awards, given by the **Southern Ballet** of Atlanta May 17 at a banquet at the Atlanta Athletic Club, were **Jean Sutherland, Gayle Mingledorff & Jean Taratoot.** Hon. mentions: **Barbara Sanders, Jay Higgins & Dorothy Troy** . . . St. Louis extended a warm welcome to its new **Civic Ballet** on its May 9 debut. The Globe-Democrat Sunday Mag. devoted 5 pgs. & a cover to a picture story of the co. The St. Louis Jr. League presented $1,000 to the co. Ballet patrons presented the dancers with gold charm bracelets & cufflinks inscribed with the year of the premiere perf. 3 members of the Civic Ballet will perform this summer with the St. Louis Municipal Opera . . . The **Kansas City Civic Ballet Co.** gave its premiere perf. Apr. 25. Local TV stations announced the event ahead of time and a special advance newsreel heralded the perf. As a result 1,200 people in the audience heartily applauded the 3-Part program . . . Cotton fashions & dancers joined hands in the 1959 Maid of Cotton fashion show May 13 at the Ellis Aud. in Memphis. Members of the **Memphis Civic Ballet** performed in divertissements arranged by **Charles Kirby.**

The newly incorporated 10-mos.-old **Cleveland Ballet Center Co.** performed Apr. 19 with works choreographed by co. dir. **Alex Martin** . . . The **Miami Ballet** reports a marked upsurge in community interest in ballet, and **Thomas Armour,** artistic dir., plans an expanded perf. schedule for the next season. New Miami Ballet officers: **Herbert J. Green,** Pres.; **Mrs. James Phillips,** VP; **Renee Zintgraff,** 2nd VP; **Mrs. Joseph Mansker,** Recording Sec'y; **Mrs. Sam W. Prather, Jr.,** Corres. Sec'y; **Harold V. Reece,** Treas . . . Among recent visitors to REGIONAL BALLET-U.S.A. was **Tatiana Semenova,** artistic dir. of the **Houston Foundation for Ballet. The Bolshoi Ballet** and listening to new scores for forthcoming prods. were NYC's chief attractions for her.

The **Bay Area Ballet Co.** dedicated its final series of concerts this season to distracted San Francisco area balletomanes who were unable to get tickets to the Bolshoi Ballet . . . The **Ballet Borealis** of Minneapolis-St. Paul, directed by **Lorand Andahazy & Anna Adrianova,** performs "Les Sylphides," "Sleeping Beauty" Act III, and Mr. Andahazy's new "Hungarian Grape Festival" June 29 at the U. of Minn. Northrop Aud. Featured dancers: **Janet Hansen, Patricia Garland, Susan Stahel, Jane Harrington, Judanna Lynn, Jaffne Kayesh, Bernard Johansen.**

SCHOOLS AROUND NEW YORK

Henry Danton, former soloist of the Sadler's Wells, Ballets de Paris and the Nat'l Ballet of Venezuela, will teach classical variations at **Ballet Arts,** starting in June . . . NYC acrobatic teacher, **Joe Price,** will begin his 35th teaching year July 1 . . . The Annual June Course (June 8-July 4) at the **Martha Graham School** will have as faculty: **Helen McGehee, Bertram Ross, Ethel Winter, David Wood, Linda & Stuart Hodes, Mary Hinkson, Gene McDonald** & Miss Graham . . . **Helen Tamiris** will teach choreography in June at the 92nd St. 'Y' . . . The **Pratt Institute Modern Dance Club** gave a recital May 1 & 5 of dances choreographed by students, dir. by instructor **Pauline Tish.**

Fernand Nault, ballet master for Ballet Theatre, has joined the faculty of **Robert Joffrey's American Ballet Center** . . . **Lucas Hoving, Bonnie Bird & Diane Quitzow** composed works for advanced students of **92nd St. YM & YWHA Dance Dept.** to perform at the 92nd St. 'Y' May 29 . . . **Leticia Jay** is teaching Jazz and Eastern dance at **Ballet Arts** . . . The **Ballet Stage** summer course: July 6-Aug. 22; Faculty: **Harry Asmus, Olga Tavolga, Buzz Miller** . . . The **Levinoff Ballet School's** summer course, featuring ballet, toe & variations, will be held July 6-Aug. 14 for advanced-professional students . . . **The Dance Studio,** Brooklyn, will conduct a 6-wk ballet course, beginning July. **Janice Gelfand** is dir. . . . **Lionel Shepard** will instruct a new mime class at the **Int'l Dance School** in Carnegie Hall. **Carmencita Lopez** has also joined the faculty.

Boris Novikoff will present the ballet co. of his **Russian American Ballet School** at the New Rochelle, NY, Women's Club June 20, 8 PM. On June 28 co. performs at their Met Opera House studios . . . **The N.J. Ballet Co.** of the **N.J. School of Ballet** gave a concert May 27 at the Orange, NJ, HS. Soloists included: **Mavis Ray, George Tomal, Carolyn Clark, Gene Kelton, Barbara McCutcheon & Jose Falcon** . . . The **Adelphi College Dance Dept.** Garden City, L.I., (dir. **Harry Bernstein**) gave its annual concert May 7 & 8. Program included works by: **Floyd Gaffney, Stephanie Lehman** & Bernstein . . . The end-of-the-season demonstration by young students of the **Lia & Gia Wallace Village Dance & Puppet Center** was May 23 at the Hotel Albert, NYC.

SCHOOLS AROUND THE COUNTRY

Ballet Dept. of the U. of Utah, headed by **William Christensen,** staged a week-long "Ballet Gala" in mid-May, attracting audiences totaling 7,500. Programs included "Symphonia," "Nothing Doing Bar," "Danza Brillante," "Parranda" and the "Don Quixote" pas de deux. **Janet Sassoon & Adriano Vitale** were guest artists . . . **John Wilson & Brunilda Ruiz** again head the dance dept. of **Brush Ranch,** a summer art camp at Glorietta, N.M. . . . **Nina Coppola** holds her annual ballet seminar course in Santa Fe, N.M. June 1-Aug. 22. She will also be ballerina for the summer season of the Santa Fe Opera . . . **Mel Roos,** ballet teacher from Amsterdam, is on the summer faculty of **Norfleet Camp,** Burlington, Vt.

Hy Somers, formerly of the Chicago Opera Ballet, is now teaching in Idaho Falls, Ida. He was scheduled to present his students May 25 in a lecture-demonstration, "Ballet, the Magic Word of the Theatre" . . . **Robert Joffrey** is guest teacher June 27-29 at the **Lillian Cain School,** Victoria, Tex. . . . Adult workshop of the **Lester Horton Dance Theatre** gave 4 perfs. of contemporary dance May 23 & 24 at their theatre in L. A. . . . **Charlyne Baker,** Hollywood TV & film dancer, has taken over the studio of **Eduardo Cansino** in Oceanside, Calif. Sr. Cansino is currently in Spain.

The **Olga Ziceva Ballet School,** San Mateo, Calif., which is approved by the Immigration Dept. for acceptance of foreign students, has pupils from England, Japan, Belgium, Germany & Iran . . . **Mieczyslaw Pianowski,** onetime ballet master for Pavlova, has joined the faculty of the **Ivan Novikoff Ballet School** in Seattle . . . **Sally Paar of the Ruth Sussman School** in Scottsdale, Ariz., won a scholarship to **Jacob's Pillow** this summer . . . Celebrating its 10th anniversary, the **Ballet Academy of Marian & Iliaria Larde,** Seattle, will present a program June 13 at the Moore Theatre. Program: "Two Dance Episodes,"

(Continued on Page 95)

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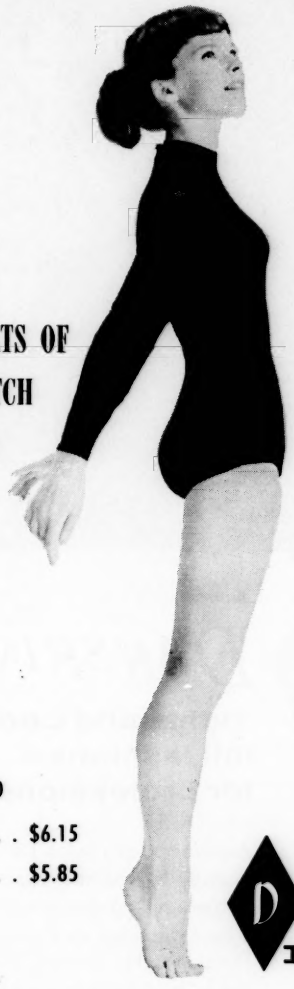

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LOOKING AT TELEVISION

WITH ANN BARZEL

World Wide News

At right:

The public and entertainment world cheered when NBC-TV's "An Evening with Fred Astaire" was fulsomely honored on the May 6 Emmy telecast. However, one of the 9 awards to the show — the one to Astaire as "best actor" — pointed up the lack of a proper dance category. The star is shown with Robert Young.

That Fred Astaire's delightful dance show won nine Emmy awards from television itself naturally pleases us. It was a fine show, and a great performance. The other talked-of television event of the month was Gene Kelly's Pontiac Show, in which he too went all out with dance. Should we shout "We told you so," and point out again that dance is eminently suited to television, and that the medium would do itself a favor by offering more time and space and artistic freedom to it?

The Emmy awards, right as they were about Astaire, neglected several other dance matters quite appallingly. Gene Kelly's great program, "Dancing Is A Man's Game," is not even mentioned. According to the rules, man-made, his show was lumped with everything done on Omnibus. And Tony Charmoli's work with the Chevrolet Show certainly deserves very special consideration. Not to mention the fact that there is thanks from more than the dance world to Ed Sullivan for giving the nation not just one whole hour of the Moiseyev Dancers, but also a repeat. All of these omissions indicate poor judgment, and indicate how painfully undeveloped public taste is, even in high places. Matters are aggravated because some people do not know their shortcomings and dare to make pronouncements about dance with a note of authority, like Dorothy Kilgallen's irresponsible remarks about Ulanova, or Elsa Maxwell's televised diatribe on the Bolshoi Ballet. Miss Maxwell inferred she has been a part of ballet for many years. Exactly where, we would like to know.

Due to uncontrollable circumstances, I missed most of Gene Kelly's special show on April 24. If you saw it, you know how good it was, for those who did have rhapsodized. If you didn't, like me you are miserable for missing him and his three European guests, Claude Bessy, Gerd Anderson and Judith Dornys *(see p. 36)*.

The dance profession is ever begging for the chance to produce original programs for television, and Anna Sokolow had a rare opportunity to make a half-hour serious dance work for NBC's Wake Up and Live on April 26. She choreographed a group work based on the *Song of Songs* to a score composed for the occasion by Ezra Laderman. It did not come off well. Was it the early morning hour, the tinge of sanctimony that colors a religious program, or the failings of her choreography that made her *Song of Songs* lugubrious rather than ecstatic? Certainly, the less than lovely dancing by what looked like a motley, ill-assorted group had something to do with it. The *Song of Songs* is poetry. It sings of the relationship of two people. The folksy group of earnest mien just did not convey that atmosphere. The production included singers, declamation, and a setting with Oriental flavor.

Herbert Ross was choreographer for the April 27 two-hour special *Meet Me in St. Louis.* There were several big production numbers, but only one in which dance was the major ingredient. It was a hearty party romp to "Skip to My Lou." Kelly Brown, who played a leading role in the show, led the robust figures with the unceasing vitality that conveys youth and the good-old-days. There was much imagination and ingenuity in the confines of the ballroom and the period. Ralph Beaumont was the assistant choreographer.

By adroit guessing and dialing during this special, one could also bring in bits of the Chevy Show, which listed Paul Godkin as choreographer that week. He showed great imagination in developing a supermarket skit into a square dance by the cart-pushing customers. His adaptation of the elements of the situation into a dance was most ingenius. It was fun to have old Barn Dance maestro George Gobel officiating as a hilarious caller.

The Sid Caesar special of May 3 had old movies, their manners and themes, as subjects for satire and burlesque. Dance had an inning when Bambi Linn and Rod Alexander danced a reminiscence of the production numbers that marked the "prologues" of the '20s. In a ballroom setting of whirling couples, the pair emerged to "After the Ball is Over" and did a sentimental waltz, Bambi on points dancing much better than the "ballerinas" of the period. It was more than the sentimentality of the period that inspired regrets on the break-up of the Linn-Alexander artistic partnership. The pair also did bits of parody on Fred Astaire and Ginger Rogers and mimetic chores along the way.

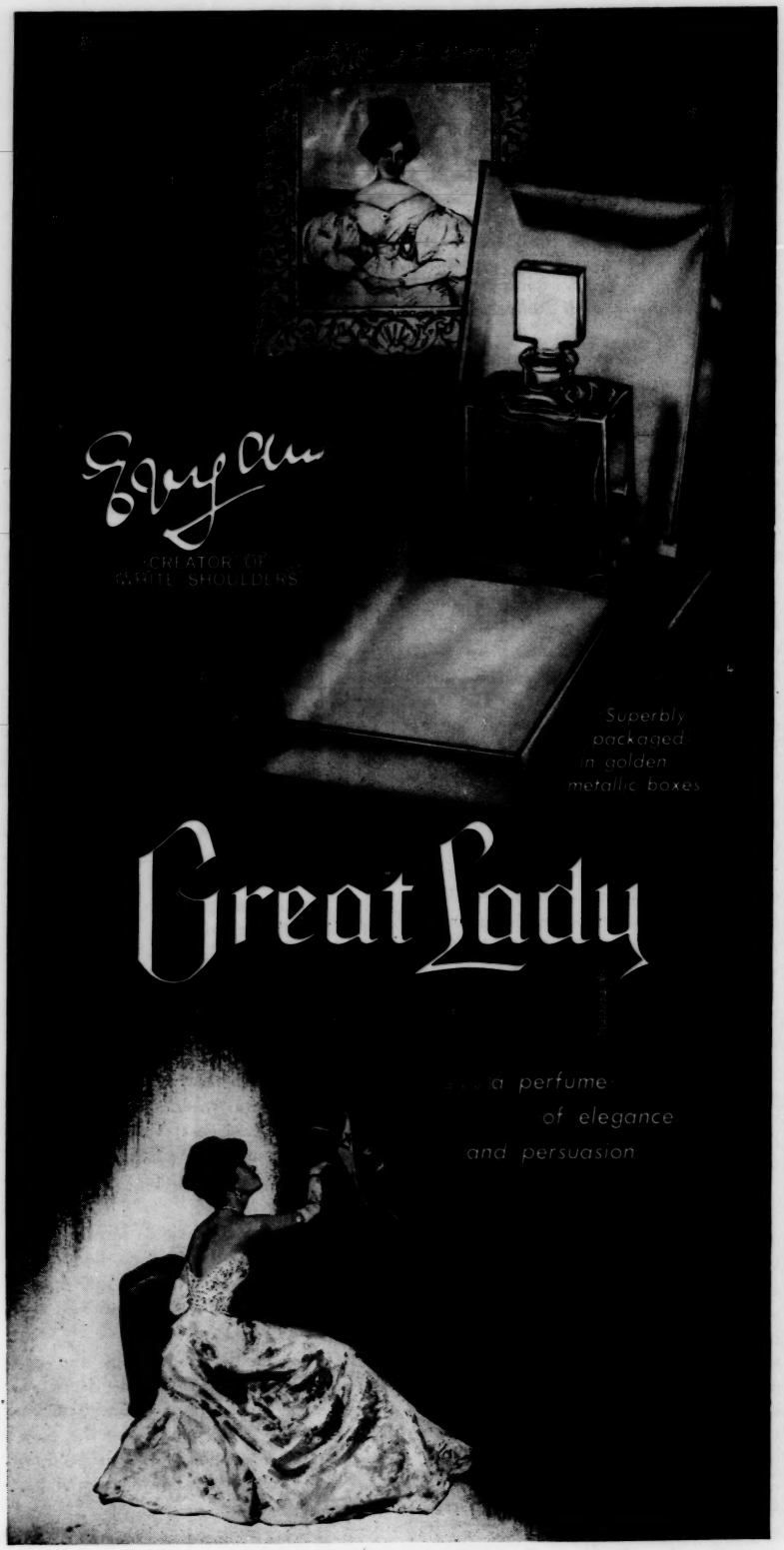
Dinah Shore's April 12 show was a salute to Hawaii. It made clear that dance is an important part of life in the Islands. The girls were beautiful and moved with lovely grace, and several of the men were truly terrific. The Xavier Cugat ensemble on the Firestone Hour of April 20 spotlighted the excellent Spanish dancers who have been appearing with the outfit. Even though relegated to setting off the ebullient charms of Abbe Lane, and their dances commercialized to Latin-American band standards, the young men are exciting.

Ed Sullivan's show has not had a regular dance group this year. I miss the *sissonnes* that heralded the Toast of the Town for several years. A group of familiar faces — and feet — is called in on occasion to surround a singer, and they did their chore well for Patachou on April 12.

Sullivan has presented several dance acts this month. Martha Ann Bentley did her sensational pirouettes on April 19, and Darvas and Julia did sensational acrobatics on the 26.

I have mentioned during the past months the excellence of the dances for the Arthur Murray Party without making it clear that Tom Hanson was the show's regular choreographer — and a good one. He also is the handsome chap who partners Tad Tadlock.

THE END



RECORDS FOR DANCE

BY ROSALYN KROKOVER

When it was announced that George Balanchine had invited Martha Graham to choreograph a section of his new ballet, *Episodes,* it marked the first time in New York that two major figures in diametrically opposed techniques of dance had collaborated on a single work. It also marked the first time that an entire cross-section of a composer's work had been choreographed.

The composer is Anton von Webern, who was born in Vienna in 1883 and was mysteriously shot to death in front of his son-in-law's home in Mittersill, Austria, just at the close of World War II in 1945. Webern was a disciple of Arnold Schoenberg, who recently has been taken up by the young American composers as one of the most significant of 20th-century creators. His pointillistic, delicate music is exerting tremendous influence on the contemporary scene.

According to advance information (this article is being written a few weeks before the premiere), Balanchine has used six works. Graham is the choreographer for the first, Balanchine for the other five. The pieces are not long (Webern composed with immense concentration of musical means), ranging from five to fifteen minutes, and the entire ballet runs just under an hour.

The works being used are the *Passacaglia for Orchestra* (Op. 1; 1908); *Six Pieces for Large Orchestra* (Op. 6; 1910; revised 1928); *Five Pieces for Orchestra* (Op. 10; 1913); *Symphony* (Op. 21; 1928); *Concerto in Three Movements* (Op. 24; 1934); *Variations for Orchestra* (Op. 30; 1940); and his orchestration for the six-part Ricercata from Bach's *Musical Offering* (1935). The first two are used by Graham, the rest by Balanchine.

Webern, as did Schoenberg, progressed from a Wagnerian type of romanticism to a highly personal style that is almost non-objective (to use an analogy from another art). His use of the tone row and serial technique in general, many feel, has more imagination and skill than even Schoenberg or Berg brought to the idiom. His ear was remarkably acute, and his orchestrations have a timbre and delicacy unmatched in music. Melody in the standard sense of the word is absent; the

ear that is used to romantic music will have to make an adjustment. But once the adjustment is made, the listener enters into a new world.

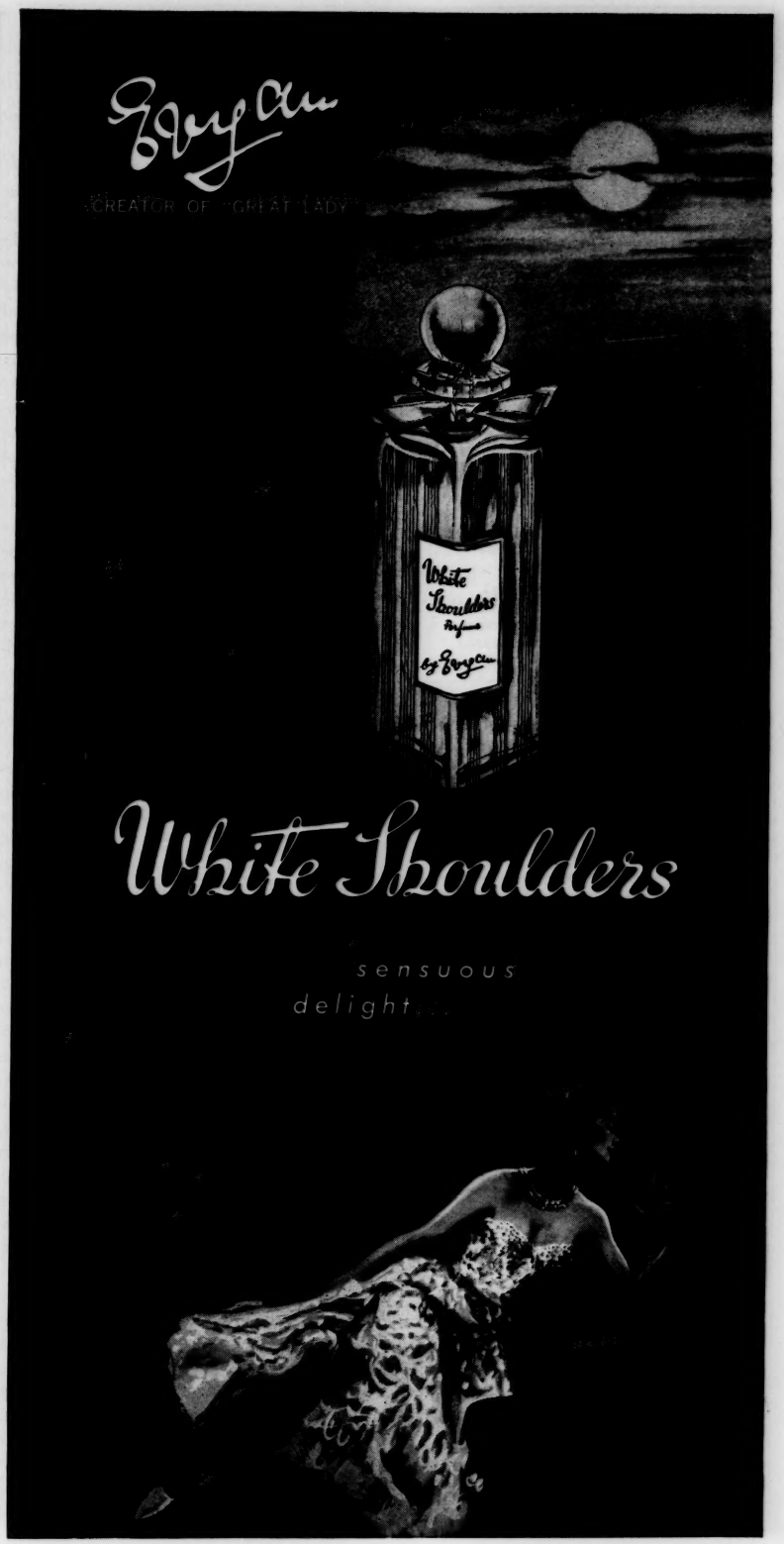
Webern's influence is not confined to only the young composers of today. Even such an old master as Stravinsky admires the works of the Austrian genius. While Schoenberg, the father of the twelve-tone school, was alive, Stravinsky was on record as being unfriendly to his theories. But since then he has changed his mind and has completed the circle by drawing on twelve-tone techniques for his last ballet, *Agon*. The techniques have become part of the contemporary musical language, and no composer today can entirely avoid them.

All of Webern's music — including, of course, the sections that are in the Balanchine-Graham ballet — has been recorded in a four-disc album (Columbia K4L 232). Those who plan on seeing the ballet should make every effort to hear the music before they go. Robert Craft is the conductor, and he has an expert group of West Coast musicians with which to work. An excellently illustrated, musically comprehensive booklet accompanies the album; it, too, is required background. No other recording of even most of the music is available. Webern was a slow and careful workman, and he composed relatively little. The entire body of his music is on these four discs. But what a legacy it is! And its impact is ever-widening.

THE END

on the cover

At the invitation of ballet classicist George Balanchine, modern dancer Martha Graham collaborated with him in creating "Episodes" (Webern), premiered by NYC Ballet on May 14. In addition to sections for Co. members, Balanchine staged an entire episode for modern dancer Paul Taylor (pp. 48-49). Graham choreographed for members of her own co. (incl. Bertram Ross) as well as NYC Ballet dancers (incl. Sallie Wilson), in a lengthy episode, in which she is also appearing, during the current City Center Season.



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DANCE IN THE MOVIES

"The Mysterians," "Green Mansions," "Never Steal Anything Small," "Darby O'Gill and The Little People"

BY ARTHUR KNIGHT

One of the chief functions of dance, at least so far as the film makers are concerned, would seem to be the quick establishment of a locale and an atmosphere. In picture after picture, and particularly those presenting a romantic or fanciful story against exotic backgrounds, dance sequences have been almost arbitrarily included. Rarely are they functional, or built integrally into the plot. More often, as in the current Japanese science fiction thriller, *The Mysterians* (the habit is not peculiar to our own movie makers), the dance opens the picture. Everything is light and gay as the kimono-clad villagers skip and clap their way through a few dozen measures. The main characters are introduced. The colored lanterns, the traditional costumes, the folk-like dance suggest a timeless tranquillity. Then suddenly someone rushes in with the news that the woods are on fire. *Exeunt omnes.* The dance is abandoned, never to be resumed. The plot has taken over.

Even where these atmospheric dances are inserted somewhere along the way, in the middle or toward the climax of a picture, they retain this arbitrary, and somewhat fragmentary, quality — so much so that one is often genuinely surprised to note that the credits include a choreographer (frequently well-known). What happens, all too often, is that in the preparation of a picture the producer decides that a nice, lively dance number could be used at this point in the story for color, visual variety, and production values. The choreographer is hired, handed an outline of the plot, and told to come up with something extraordinary, something that will be a memorable high point in the picture. Enchanted with the prospect, he creates an eight-minute sequence, complete in itself, that is, he is convinced, the finest thing he ever did. The producer is delighted. They assemble a hundred or so of the best dancers in Hollywood and rehearse the sequence for six weeks. Another two weeks is spent on the shooting. And what ultimately comes out on the screen is perhaps ninety seconds of assorted leaps and turns, broken by lines of dialogue between the hero and his sweetheart. "The picture ran too long," is the usual explanation. And the first thing that gets cut is the dance sequence.

This is obviously what happened to Katherine Dunham's choreography in the recent *Green Mansions.* Miss Dunham was flown from her home in Tokyo to design a Marake Indian ritual dance, a dance incorporating the kind of fantastic masks, obscure rites, and dark jungle atmosphere so close to her heart. Well, the masks are there, and so is the jungle atmosphere. There are throbbing drums and weirdly rasping rattles. Her superbly-trained Indians leap and shout and rush toward the camera waving their arms. There is even the suggestion of catatonic trance, the proper preliminary to a ceremony in which a man proves his courage by permitting himself to be stung on the bare chest by an entire colony of angry wasps. But the whole sequence, interlarded dialogue passages included, lasts less than two minutes on the screen. One can rejoice that so many dancers found employment, think regretfully of the footage that must be lying on MGM's cutting room floor, and ask (probably with Miss Dunham), "Was this trip necessary?"

Even more disastrous was the result of cutting several of the dances from *Never Steal Anything Small* a few months ago. Starring James Cagney, it proved to be an odd combination of *On the Waterfront* and *Guys and Dolls,* a story of a crooked union boss who leaves no dishonest stone unturned in his ruthless rise to power. But every once in a while Cagney and Shirley Jones or Cara Williams would burst into song or caper through a brief dance routine. (Despite his puffiness of face and figure, Cagney is still remarkably fleet of foot.) The trouble is that every time this happened, the characters lost all sense of the stern realism of the script — a realism that might well have been tempered by the inclusion of more of the original numbers. Significantly, no choreographer was given screen credit.

Nor is there a credit for young Tom Mahoney, who created the large-scaled dance of the leprechauns for Walt Disney's *Darby O'Gill and the Little People.* Here is another instance where dance is called upon to add color and atmosphere to a movie (a rather dim-witted fantasy designed to demonstrate that Ireland still abounds in magical, kind-hearted wee folk and sentimental, whiskey-addled oldsters). Mahoney designed a sequence in the hall

of the leprechauns in which the "little people" (made wee by the vast proportions of chairs, steps, chests and columns) do the traditional jigs, reels and feats of exhibitionistic virtuosity while full-scale Darby O'Gill fiddles the accompaniment. Obviously, the choreographer had planned his dance carefully. There are suggestions of patterns that form, break, then come together again. The hilarity, the high jinks, have an order about them. Unfortunately, it rarely comes through. It all seems to have been prepared without reference to the central figure, Darby O'Gill, who is seen in close-up or in combination with the tiny dancers in shots that continually destroy the line of Mahoney's work. Disney's camera trickery is far superior to anything like it done to date — and Disney was clearly intent on exploiting it to the full. But editing does not take into account the continuity of the dance, and as a result the efforts of choreographer, 200 hard-working dancers, and eight weeks of elaborate preparation seem meaningless, formless, fragmentary.

The film makers have at last begun to realize the importance of dance to their pictures. But most of them have yet to learn how to use it. *THE END*

IN THE NEWS

Pictorial Parade

SAFE AT HOME: Margot Fonteyn (r.), after being jailed April 21 in Panama in connection with the revolutionary activities of her husband, Dr. Roberto Arias, was released after 24 hours and expelled from the country. She flew first to NYC, then home to London, refusing to comment on the episode. She is shown here being welcomed by her Brazilian-born mother, Mrs. Hilda Hookham. Standing is Judy Tatham, whose letters to the ballerina were the basis for charges of her implication in the drama. Dr. Arias was given asylum in the Brazilian embassy in Panama.

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AT THE THEATRE

"FIRST IMPRESSIONS"
"DESTRY RIDES AGAIN"
"ONCE UPON A MATTRESS"

BY LEO LERMAN

First Impressions is, as all who read at least the theatre pages now must know, Jane Austen out of Abe Burrows. This version of *Pride and Prejudice* was allegedly based not only on Miss Austen's acerb novel, but on Helen Jerome's dedicated-to-scrupulously-recreating-the-original play. A strange mating, Abe Burrows *(Guys and Dolls,* etc. etc.) and Jane Austen, even via Helen Jerome's hit play, and made stranger still by casting Polly Bergen as the sharp-tongued Elizabeth Bennett.

Although Miss Bergen, along with pouring out music and lyrics by Robert Goldman, Glenn Paxton and George Weiss, and lines by all of the authors, did lift a leg and shake a limb now and then in routines devised by Jonathan Lucas (was there not a little advice by Herbert Ross?), she seemed acceptable, at best, as a no-monkey-business girl engaged in pleasant social dancing.

And that is precisely what the dancing in *First Impressions* did amount to: unimaginative social dance circa 1813. It was all infinitely gracious and no-my-dear-you-first; there were (and for all I know still are) mild balletic lifts and dimly lustrous courtly posturings. I must confess that it was all such a neatly surfaced bore that I fell asleep rather frequently: the two times I woke and was glad for waking were when James Mitchell, Lynn Ross and an excellent corps of male dancers usurped the proceedings in Act II—very late in Act II—when it was finally time to

Friedman-Abeles

The dances of "Destry Rides Again" (directed and choreographed by Michael Kidd)* seem, says our critic, "expert, conventional Kidd." "Here are the bright can-can *passages (above), the nimble, intricate footwork . . . but still not sufficient to make 'Destry' into a memorable dance show."

go home. A fast, teasing, intense, militaristic sort of number was what I saw during my first waking, but what a waste of James Mitchell's talent is *First Impressions*. About Hermione Gingold, who is also involved in the show: hers was a curiously muted performance. I mention it here merely because she uses her feet and body in the great tradition of character dancing: all first-rate comedians do.

Destry Rides Again, music and lyrics by Harold Rome, book by Leonard Gershe based on a story by Max Brand, production dramatically designed by Oliver Smith and wonderfully lit by ballet's own Jean Rosenthal, is a "box" musical. And by that we mean: "Entire Production Directed and Choreographed by MICHAEL KIDD" carefully boxed in each and every program. Bob Fosse is boxed in the *Redhead* programs; Jerome Robbins has been boxed for some time; on *Juno* Miss de Mille was not boxed—she seems to have settled for billing way up at the top. *Destry's* the most vigorous show since *Whoop Up* (Onna White), but, paradoxically, it lacks the latter's dance inventiveness, although it *(Destry)* is a better show —, better, but lacking a truly glamorous female star (a Dietrich is required); better but not the best.

What *Destry* does have, along with the Smith production, Rosenthal lighting, Alvin Colt's bright dresses and Genevieve Pitot's excellently arranged dance music, is the Kidd touch. That means the entire production moves easily, swiftly; the non-dance numbers are most professionally staged (in this show Kidd utilizes a frozen picture technique which is most effective); the dance numbers make strenuous demands on the dancers and are always appropriate and, as pure dance, good. For the first time in my memory, Michael Kidd's dances seem, in *Destry*, conventional Kidd. He hasn't regressed, but, then again, neither has he gone ahead. Here are his bright can-can passages; his nimble, intricate footwork; his explicit acrobatics . . . it's all here, plus a whip routine and a second-act opening which are the highlights of the show, but still — although abundant, even lavish, this is not sufficient to make *Destry* into a memorable dance show. Only once does *Destry* really live itself up and cavort on the heights, and that is at the opening of Act II. Here is a hilarious take-off on the de Mille-Weidman-Humphrey-earlier Martha Graham school.

Joe Layton staged the dances and musical numbers of *Once Upon A Mattress*. The *Times* and *Tribune* men seemed pretty magicked by it and him. At the risk of being a marfeast, I feel that neither the musical nor any part of it save the decor (the Eckarts designed sumptuously), should have happened, at least off-campus. But more about this show and its dancing lead, Matt Mattox, next month.

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THE NAME DROPPER

Die-hard devotees of the modern dance were rocked back on their bare heels with the bulletin that their *regina assoluta*, Martha Graham, was to present a work in collaboration with the NYC Ballet — a toe-dancing troupe! The news was pretty startling. However, it might be illuminating to take a backward glance to recall that a few times before the star has ventured outside her ivory tower. In fact, she's been around.

First, she's no stranger to ballet. Graham has always praised the fine ballet training she received in the courses at Denishawn. She particularly attributes her strong back to that phase of her schooling.

One should not forget Graham's 1930 collaboration with Leonide Massine in Stokowski's production of *Le Sacre du Printemps*. True, Martha did not perform "The Chosen One" in toe slippers, but on that occasion she was dancing in the choreography of an Imperial-trained Russian. Reports of flying sparks hint that the Massine-Graham combination was not, perhaps, fashioned in Heaven. In general, though, Graham and the ballet greats have a long-standing Mutual Admiration Society. She and Balanchine have enormous respect for each other's work, and Graham and Lincoln Kirstein have been friends for years.

Let's remember, too, that this idol of the intelligentsia is a graduate of show business. In vaudeville, the Denishawn presentations were often sandwiched between turns by a tumbling team and a mind-reading act. In 1923, after Denishawn, Martha began two seasons with the *Greenwich Village Follies*. Twirling under a large circular veil to the strains of the *Indian Love Lyrics*, she would stab herself eight times a week.

In the Twenties, Martha was on several occasions enticed from her tower to dance in Newport. In those days the dowagers of the Four Hundred vied to outdo one another with the most expensive talent for their parties. Because she needed the money, Graham succumbed. But she held out for an unheard-of condition — she would be treated as a guest, and would arrive and leave by the front door.

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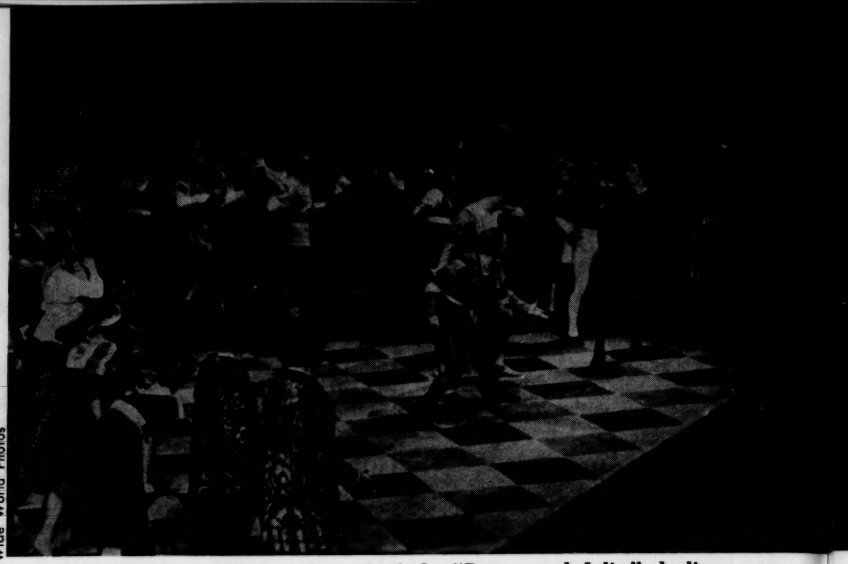

Wide World Photos

A Metropolitan Opera House rehearsal of the "Romeo and Juliet" dueling scene, with Yaroslav Sekh as Mercutio, Konstantin Rikhter as Tybalt.

BACKSTAGE WITH THE BOLSHOI BALLET

BY DAVID LEDDICK

An American "super" gives his impressions of the Russian dancers at work

As a gala audience watched the opening night of the Bolshoi Ballet *(see p. 38 for review)* at New York's Metropolitan Opera House, few realized that among the Russians they were watching so breathlessly were forty-six American dancers.

For a work of such magnitude as *Romeo and Juliet*, the Bolshoi found it impossible to bring a full cast with them, particularly since they would not need the extra dancers for other programs. To fill the gap, an advance guard from the Bolshoi preceded the main company to recruit some American extras.

Headed by Madame Tamara Nikitina, ballet mistress of the Bolshoi, the Russians contacted the major ballet schools, and within one day dozens of girls and boys were assembled at the Metropolitan Opera House for inspection.

All of us (nearly a hundred people altogether) stood in line around a Met rehearsal studio while Madame Nikitina and her group of assistants surveyed us. Tall boys were one of the first requirements—luckily for me—and I was chosen early. After the selections were made, we were all put in charge of Simon Semenoff, a former Ballet Theatre dancer who had been trained in Russia. During the hectic rehearsal days that followed we sometimes suspected that Mr. Semenoff didn't understand Madame Nikitina's Russian very well, and we were not infrequently mystified by his English.

The thirty-six boys and ten girls who were finally chosen spent most of the next four days rehearsing their supernumerary roles in some four scenes in *Romeo and Juliet*. Our immediate impressions of the Russians were: 1) their demand for absolute perfection in rehearsal and 2) a complete inattention to time and rest periods. The fairly simple miming and positioning on stage was repeated over and over. Madame Nikitina, who bears a strong resemblance to the well-known Vera Nemtchinova, demanded more than the correct gesture at the right place and time. She wanted each rehearsal run-through to be a performance! A really exciting actress herself, she could demonstrate exactly how an angry peasant must stand, how a stalwart soldier must march.

Our first glimpse of the company came the Monday evening before opening night.

United Press Int'l

Galina Ulanova, Yuri Zhdanov rehearse the wedding scene in "Romeo and Juliet."

All of us were in a state of well-controlled hysteria. Not knowing what the Russians would look like, and particularly how they would dance, had everyone in a frenzy of nerves.

My first reaction at seeing the assembled Bolshoi company was that they looked exactly like a PTA group from my home town of Montague, Michigan. So strikingly different from New York show people, the expressions on their faces obviously belonged to people whose lives are hard but not particularly complex. Most of them have a certain pertness of feature, deep set eyes, a strong cheek bone and chin, but all of them have the unstrained look of people who know what they are doing and why. Overall there was a complete absence of anything we might call "theatrical" in appearance or behavior.

Wide World Photos

CAMERA BUGS: Members of the co. took a boat ride around Manhattan Island on April 19, were photographed, above, as they passed the Statue of Liberty.

V. Sladon

MIDNIGHT SUPPER: A sumptious S. Hurok party for members of the ballet and 200 guests followed the April 16 premiere of the Bolshoi Ballet in the U.S. Above, Ulanova and Russian Ambassador Menshikov.

The girls were below what we consider average stature. Many of them had short, over-permanented hair and no one wore much make-up. Practice clothes were mostly pink tights, worn with a sweater or blouse and full net overskirt. Some of the girls wore the clinging silk tunic that is the student costume at the Bolshoi school. A few wore American-style black leotards.

For the most part the men were in practice pants, a few in dark tights, and most had dark blue T-shirts, which seemed general practice costume. Facially and physically, any one of the dancers could have come from our own Middle West. The American boys were surprised to see that the Russians wore some kind of tight-fitting bathing trunk under their

(over)

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tights, and we later noticed that the Russian men always wore short trunks under a tunic for stage costume. The male classical costume as we know it was never worn.

Watching them dance we found comparison more difficult than we supposed it would be. Everyone in the company is exceptionally strong and wiry, but their classical technique and style is so thoroughly permeated by a combination of their Russian folk background and the particular changes in technique emphasis which have developed in the Soviet schools during the years that there was little contact with the rest of the world, that the effect seemed intricate and overly-detailed to us. Accustomed as we were to the long, clear linear quality of American and English ballet, at first one feels that the Russians are not truly classical at all. Even the leading soloists dance with a wealth of little lines created by intricate port de bras, flowing garments and little running steps.

The women in particular use a very elaborate, almost Oriental, port de bras, distinguished by a hyper-extended elbow and fluttering, bird-like hand. Their point work is beautiful—quick, precise and extremely strong—and the feet and shoes were so good they immediately discredited, in my mind, the attacks of some critics. Every girl had an extremely flexible instep. The daintiness of the toe work was emphasized by the smallness of the point of the slipper, which is about the size of a quarter. The back of the shoe is also much different, being cut very high to cover the heel. The throat of the slipper is cut in a deep "V," but the sides fit over the foot more.

I asked an American girl who had been given a pair of Russian shoes what she found to be the greatest difference. She immediately pointed out that there is much more support given to the foot across the main knuckles, while the remainder of the shoe is more flexible. She seemed to find the Russian slippers very satisfactory, although she admitted that working on such a small point area would take some practice.

All of us found the characteristic bourrée of the women, with their lovely arches lifting at every step, to be one of their most fetching traits. If there is any reason to think their feet bad, it would probably be because of the shape of the slipper, which gives the foot a real "foot" look, rather than the sleek finished look of the stiffer American shoe.

V. Sladon

FOR INT'L PEACE: Ulanova, husband Vadim Rindin, Bolshoi designer (r.), and Georgi Orvid, Director General of the Bolshoi Ballet (l.) applaud speakers at a May 10 Columbia University Russian Circle reception.

Despite their exuberance, the men were more disappointing, at least from what was seen of them at the *Romeo* rehearsals. They did not seem to be actually turned out, for the most part, and most of them had undistinguished and even very bad feet. They did not seem to be concerned with what we consider classical line, but concentrated on the height of their jumps and the brilliance and speed of turns. Their dancing was frequently dazzling but lacked finish. The shape of leg and lower torso seems to indicate that their muscles are trained for strength primarily. Many of the Russian men seemed surprised to see turned-out legs on the American men working with them.

United Press Int'l

THEATRE PARTY: Composer Richard Rodgers plays for Raissa Struchkova and Maya Plisetskaya, as host ex-N.Y. Governor Harriman and Russian Ambassador Menshikov (l.) look on during a party for the co.

I'm sure the most exciting moment during the time I spent with the Bolshoi was my first look at Ulanova. All the American extras were standing in a hall during a scene change. Suddenly someone ran in from the stage saying, "She's out there, she's out there." Without even asking who, we moved for the wings en masse. Peeping around a canvas drop, I suddenly looked right into Ulanova's face, not ten feet away. There was an eerie feeling of the unbelievable happening, right before my own eyes. Only then did I realize that

the Bolshoi was actually right here. And that finally, after years of pictures and stories, here was the famous Ulanova herself, casually marking the first act of *Romeo and Juliet* on the Met stage. Probably every American there felt like getting right down and nailing a plaque in place to commemorate the event.

Ulanova was even less the "star of the ballet" than we had anticipated. In a white short-sleeved sweater, black skirt and white shoes, she looked very young and somehow exactly like the nice daughter of a successful farmer in Minnesota. Her plain hair was drawn back from a center part, and she wore not a speck of make-up. She was extremely calm, and flitted from place to place indicating with her hands what she would do and where she would be at certain points in the music. Just in doing this it was obvious that her movement is unique and exceptionally lovely.

Interesting to all of us was the great feeling of camraderie and equality among the members of the company. Whenever Ulanova was in the wings waiting for an entrance, she would fall into conversation with the dancers near her. They were obviously discussing the performance, how the audience was reacting. Everywhere backstage soloists chatted with corps de ballet, corps de ballet with conductors. At every level there didn't seem to be any differentiation as to prestige in the mind of the dancer. The job they did seemed to suit them.

United Press Int'l.

MAMBO LESSON: After attending the April 29 matinee of "West Side Story," members of the Bolshoi went backstage. The cast of the show was among those invited to a May 8 Bolshoi rehearsal.

As opening night approached, we were more and more surprised at how calmly the Russians were taking things. Rehearsals ended *ahead* of schedule frequently, which flabbergasted us. Most of this was due to the complete precision of the performers. It was amazing to watch the rehearsal of a dueling scene involving some twenty men. The conductor would stop, swords would be lifted, and wherever he

(Continued on Page 25)

ACTION SKETCHES: Impressions of "Romeo and Juliet" by Howard Hussey, one of the American "supers" at the Metropolitan Opera House season.

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picked up the music, everyone on stage knew exactly what to do, what his pose was, whether he was thrusting or parrying. The moment the music started the performing began. Sometimes so naturally and with such art that you would find yourself wondering what some dancers onstage were laughing about so heartily, only to sharply realize they were playing the scene.

Suddenly at the dress rehearsal there was an amazing transformation in the dancers' appearance. We really expected a certain clumsiness in make-up and costuming, but as the corps de ballet appeared each girl was exquisitely made-up, wearing a costume carried out to the finest detail. The men, too, did an excellent job with their make-up, and wore their long-hair wigs in a becomingly disheveled and masculine way. The entire production of *Romeo and Juliet* was obviously very accurate historically, and every costume was made as an actual piece of clothing and then adapted for the stage.

V. Sladon

INTRO TO MODERN DANCE: Many of the Bolshoi dancers saw the May 9 program at Juilliard School of Music. Above, they crowd backstage to meet Jose Limon (l.) and other American dancers and choreographers.

As the dress rehearsal progressed, we saw a very real world taking shape before us. Whether it was an actual reproduction of life during the Italian Renaissance was questionable, but that an actual theatrical illusion was being created to the tiniest detail was undeniable.

When people ask "What are they like?", it's difficult to answer. As people they are more like Americans than any other foreign troupe I've seen backstage (and I've been backstage with most of the major European companies who have appeared in New York in recent years). They are informal, unmannered, and willing to be friendly, if not overeager to be

(Continued on Page 60)

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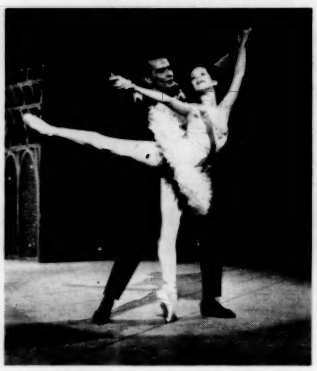

ON CAMERA: A performance photo of Claudia Cravey and Vicente Nebreda in a pas de deux from "The Princess."

CBS-TV Photos

BACKSTAGE AT THE SULLIVAN SHOW: 11-year-old Claudia Cravey poses with her teacher, Jo Anna, choreographer of "The Princess;" ballet and theatre entrepreneur Frank J. Hale; and Ed Sullivan.

Miss Cravey was "The Young Princess" when the ballet was premiered to great acclaim in a gala Christmas season by the Palm Beach Ballet at Mr. Hale's fabulous Royal Poinciana Playhouse in Palm Beach, Florida. By popular demand, the production was encored in a spring engagement.

Choreography and libretto for "The Princess" are by JO ANNA. Artistic Director of the Palm Beach Ballet. The specially commissioned score is by MARIO BRAGGIOTTI.

Information: Frank J. Hale, President
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(Advertisement)

REVIEWS

Reviewed by Selma Jeanne Cohen: "The Bewitched"; Sophie Maslow & Co., Daniel Nagrin, Anna Sokolow & Co., N.Y. Ballet Club Choreographers' Night; Fred Berk Repertory Co.; Beverly Schmidt; Louis McKenzie, Rita Roitman, Deborah Zall & Cos.

Reviewed by Walter Sorell: NYC Festival Ballet; Paul Sanasardo, Donya Feuer & Co.

"The Bewitched"
Juilliard Concert Hall
April 10 and 11, 1959

One could have approached *The Bewitched* with a bit of uneasy suspicion. The weirdly sized and shaped musical instruments, which Harry Partch had invented and constructed, were visible on the stage when the audience arrived. If they looked foreboding, the players soon dispelled such fears. The music revived pleasant memories of a Balinese gamelan.

But the threat of the scenario, also Mr. Partch's, remained. It promised "a satyr-play . . . in the tradition of world-wide ritual theatre . . . an essay toward a miraculous abeyance of civilized rigidity." This the dancers were to convey on the small strip of bare stage that remained in front of the orchestra. Would it be a pure flight of fancy? Thanks to Joyce Trisler's choreography, it was a great deal more. Ingenious and imaginative, it never became elusively abstract. Miss Trisler never lost sight of the fact that the work was defined as a "dance satire," a biting comment on reality.

Once the gigantic, black clad witch had swept her way across the stage to become a background voice, enunciating gibberish incantations, the scene was set. The dance incidents that followed revealed the objects of her spell.

What distinguished them choreographically was the range of mood and dynamic quality. There was the formal, restrained "Exercises in Harmony and Counterpoint are Tried in a Court of Ancient Ritual"; followed by the percussive "Romancing of a Pathological Liar," with Florence Peters and Jaime Rogers moving as if impelled by violence. There was "Visions Fill the Eyes of a Defeated Basketball Team in the Shower Room," with a group of girls tossing a ball with the mincing air of pastoral nymphs and John Wilson posing with it in a take-off on a classical attitude. "Euphoria Descends a Sausalito Stairway" was a tenderly lyrical duet, beautifully danced by Miss Trisler and Mr. Wilson. "Two Detectives on the Tail of a Tricky Culprit" each had a large private eye, complete with long, curly lashes, to sport like identification badges.

In the final cocktail party scene, the guests — trying to cover themselves with sheets of transparent vinyl — were at once funny in their clumsiness and pathetic in their failure to hide their feelings. While, on the surface, Mr. Partch's scenario seemed a little perverse, Miss Trisler made the characters comically and tragically alive.

(Continued on Page 29)

"A COURT IN ITS OWN CONTEMPT," a section of "The Bewitched," choreographed by Joyce Trisler, performed April 10 and 11 at Juilliard Concert Hall (see review, this issue). Seen above are John Wilson (the unseated judge), attorneys David Wynn and Horst Muller (in masks), and Deborah Jowitt (accused-turned-accuser).

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(Continued from Page 27)

Credit is due all around: to Columbia University and the University of Illinois for the sponsorship, to Tom DeGaetani for the exciting lighting design, to Malcolm MacCormack for the ingenious costumes.

S.J.C.

Sophie Maslow & Co., Daniel Nagrin, Anna Sokolow Co.
92nd Street "Y"
April 12, 1959

On a program of otherwise familiar works, Sophie Maslow presented a premiere — *Prologue*, based on the setting of Boccacio's *Decameron*. In the opening and closing scenes, lights made the cyclorama resemble a stained glass window. A group knelt in prayer. The central episodes, which included a love duet and a tavern drinking party, all contrasted prevailing felicity with the sudden stroke of death.

In stunning costumes by Domingo Rodriguez, Miss Maslow's dancers made striking visual designs. But dramatically they had only surface color, as if portraying characters they had seen pictured in a book that they had not gotten around to reading. Miss Maslow, in fact, conveyed little feeling for the spirit of the early Renaissance. And her music, partly medieval and partly modern, did not help.

Her other work, *Three Sonatas*, was too small, quick and delicate — too balletic — even for the very gifted Ethel Winter and Sheldon Ossosky, who danced it with her.

In contrast, the other choreographers presented works to which they were temperamentally and technically well suited. Miss Sokolow's *Lyric Suite* has received better performances, but Kate Friedlich, Jeff Duncan and Jack Moore danced with conviction. Here are roles which dancers can understand and probe for further meaning. Perhaps because Miss Sokolow feels them deeply herself?

Daniel Nagrin also has discovered a medium that is right for himself. His characterizations are sharply etched; there are no ambiguous details, and he danced them with brilliant and apparently effortless virtuosity.

S.J.C.

New York Ballet Club, Ninth Annual Choreographers' Night
High School of Fashion Industries
April 19, 1959

If not "great," most of the pieces on the Ballet Club's program were pleasant to watch — and performed with skill.

Not the least of the evening's virtues was its lack of pretension. Most of the dances were designed for small groups, and they were well geared to the capacities of the performers.

Robert Rodham (of the Wilkes-Barre Ballet Guild) presented a neo-classical *Three Muses* that showed considerable feeling for plastic design and for unity of style. Of the dancers, Pamela Smith had an especially serene and lovely line.

Wakefield Poole (formerly of the Jacksonville Ballet Guild) danced his own *Caprice Classique* with two members of the Ballet Russe de Monte Carlo. He designed a charmingly pert solo for Paula Tennyson, who danced it with flair and technical strength. Susan May performed her solo with lovely lyricism, but her variation lacked character.

Alan Baker's *Cinderella Pas de Deux* also lacked individualizing style, though it was neatly contrived. Constance Garfield performed it with distinction. Mr. Baker's *Giant Steps* was overly "cute" and overly long for its material. But it introduced a delightful child actress-dancer in Wendy Juliet Winston.

On a more solid dramatic base, Marvin Gordon created both a character and an atmosphere in *Parlour Games*. As the hostess, whose imaginary party succeeds where her real one fails, Oldyna Dynowska gave an expressive performance.

The program closed with Joseph Rosen's *Royal Suite*. While it adhered rather unimaginatively to the phrasing of Handel's music, the dance did capture some of his breadth and graciousness. Rosanne Caruso and Rosemary Dunleavy, especially, projected the style with clarity and assurance.

S.J.C.

(Continued on Page 91)

IN THE NEWS

V. Sladon

SALUTE TO SPRING: NYC's annual "Salute to Spring" program this year included appearances by the NYC Ballet, shown above in "Waltz of the Flowers." The April 29 show was held on a special platform constructed over the front steps of the Public Library, 5th Ave. & 42 St.

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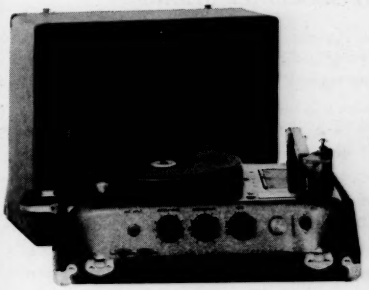

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IS MODERN JAZZ DANCE HOPELESSLY SQUARE?

BY MARSHALL STEARNS

As a jazz-conscious outsider, my vision of the dance today and its alleged use of jazz movements has all the qualities of a nightmare in the cornfield. Flooding TV, the theatre, and occasional concerts are presentations which are generally labeled as jazz or "modern jazz" dance. Bits of ballet, Hindu, acrobatic, and abstract modern movements battle for supremacy. Arms, legs, and sometimes the pelvis fly in different directions without regard to the rhythm, or lack of it, in the accompaniment. Not a trace of the real jazz dance remains, except for dilute remnants assimilated by others back in the Twenties.

A good part of this terpsichorean hash, for example, is supposed to communicate a feeling of sexiness. Taking totally unrelated movements from Hindu dance — which have nothing to do with sexiness in any tradition — a dancer will extend one arm upward with the hand drooping, throw out her hip on the other side, and rotate her head in "Oriental" fashion. (A jazz dance called the "Shorty George" took these movements apart hilariously in the Thirties.) The overall effect is supposed to delineate the "bad" girl, a part of the stock-in-trade of such capable theatre performers as Gwen Verdon.

Certainly a part in establishing this anomaly was played by Agnes de Mille's barroom girls in the renowned dream sequence of *Oklahoma!* The scenario is revealing: ". . . a kind of Whore's Parade — This dance . . . will be dirty, lusty, dreary and funny." Thus, while Laurie watches in horrid fascination, the prostitutes tear at her clothes and then resolve into a Hindu exercise, hold position, flick their skirts. Sex takes a holiday.

More recently, *West Side Story*, in many ways a milestone in the theatre, has been hailed for its splendid use of jazz dance. To begin with, the music is not jazz — a fatal flaw — and the dance employs one ancient jazz movement, highly exaggerated, to communicate a feeling of what Lincoln Kirstein calls "sinister games and drugged duets." This is a body position and movement known in the jazz tradition as the Pimp's Walk — the finger-popping hipster's hunch, arms swaying, shoulders down, and knees up — which was used by Avon Long and, later, Cab Calloway in *Porgy and Bess* a long time ago.

Jazz, 300-year-old blend of West African and European musical traditions in the United States, has a rich heritage. Elements of the jazz dance, patterned closely on the music, have made their presence increasingly felt in our popular entertainment. The Cakewalk of the minstrel show is an early example. In general, the jazz dance has been flourishing more or less underground, among the folk in the deep South, in vaudeville, at urban ballrooms in colored neighborhoods, and nearly always among the Negro population. More and more, authentic characteristics of the jazz dance are popping up from coast to coast. Today, they may be found in several of the steps associated with rock and roll.

The story of how the real jazz dance emerged is a fascinating and unfinished bit of Americana. To mention a few high spots: back in 1913, Vernon and Irene Castle, inspired by James Reese Europe's colored jazzband, and, especially, the drummer (Vernon himself drummed), brought a hint of the jazz dance to Broadway. They made a hit with the Turkey Trot — a new dance "suggesting both wings of a turkey" — and they began to popularize ballroom dancing, which was to have a tonic effect on the whole field.

Almost at once, however, the Castles decided to improve popular dancing by making it more elegant. They eliminated the "animal" dances, such as the Bunny Hug, the Grizzly Bear, the Camel Walk and so on — dances which betray something of their origin by titles which remind us of Uncle Remus — and introduced the Castle Walk and other more genteel dances. Today the Castle Walk is just a memory, while the animal dances continue to proliferate, from the Snake Hips and Pecking down to the current Fish and Chicken of rock and roll.

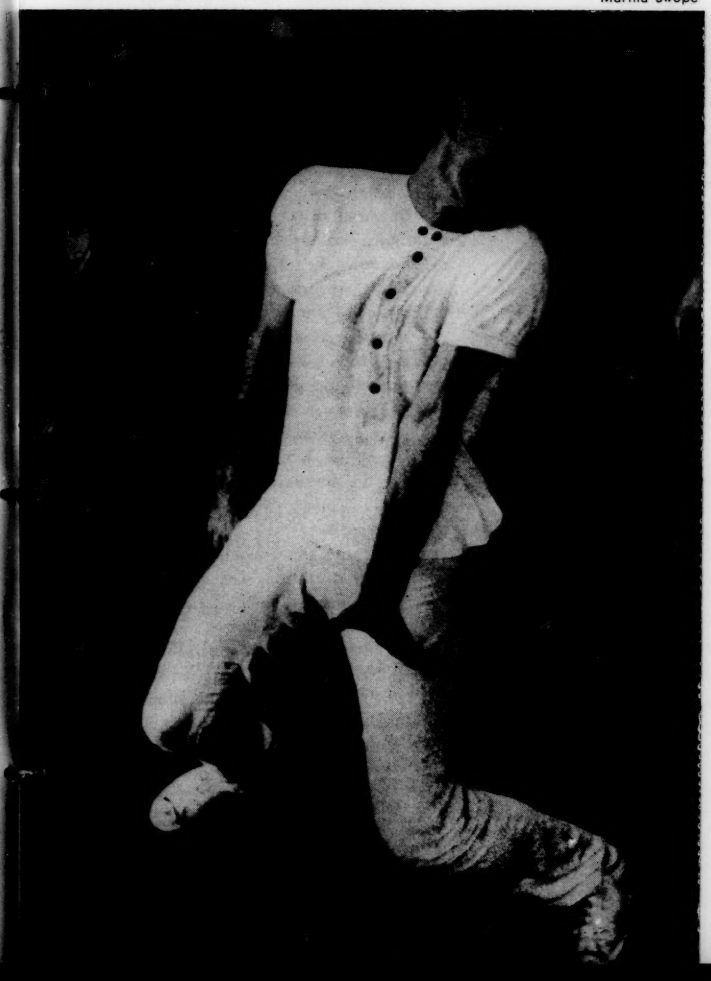
In the early Twenties, the jazz dance popped up again — with limited impact — on Broadway. The occasion was a series of all-Negro musicals. In 1921,

Marshall W. Stearns, Director of the Institute of Jazz Studies, and a Guggenheim Fellow, is Associate Professor of English at Hunter College. He is a member of ANTA's Music Panel, and the author of "A Story of Jazz" (Oxford). His lectures on jazz dance, with demonstrations by Al Minns and Leon James, at the Newport, R.I., Festival and in the N.Y. area, have stirred much interest.

(Over)

"Our choreographers," says the author, "are not using enough of the rich resources of jazz dance." Of "West Side Story," he complains, "it uses only one movement, the Pimp's Walk, and that is used over and over again." At left, "West Side Story" rehearsal photo of Peter Gennaro doing the Pimp's Walk. At right, Avon Long, in the original stage production of "Porgy and Bess," doing the same movement.

Martha Swope



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JAZZ DANCE (Cont'd)

Shuffle Along featured a real strut and some fine tap dancing by Charles Davis. In 1922, *Runnin' Wild* introduced the Charleston, danced by the chorus, with the original tune composed and played by James P. Johnson. (There was a cultural lag of two years before it became a national craze.) When *Runnin' Wild* was revived in the early Fifties, the Sand — an old jazz step — stopped the show. In 1923, both *Chocolate Dandies* and *Liza* continued the jazz dance tradition on Broadway — by this time, colored dancers were being borrowed for white musicals — and the annual *Blackbirds*, with a series of fine dancers, held on until 1927. These dances, be it noted, were performed to the real jazz of the period.

The jazz dance never got much further on Broadway, however, although it continued to evolve out of sight and under its own steam. By 1926 and thereafter, Earl "Snake Hips" Tucker, the first Negro who didn't use tap, was stealing the show, to the accompaniment of Duke Ellington's music at the Cotton Club in Harlem. He was followed by Freddy Taylor, the Berry brothers (who excelled with the Strut), and others in an unobserved development which has been carried on yesterday and today by such dancers as Al Minns, Leon James, Bunny Briggs and Baby Lawrence. (For awhile in the early Thirties, Mura Dehn and Roger Pryor Dodge tried valiantly, but without much recognition, to choreograph something of the jazz dance.)

Writing in 1950, Cecil Smith observed: "Even today, with the crest of the jazz wave many years in the past, the rhythm of Broadway musical comedies is suffused with syncopations and figures which became rooted in our national musical consciousness in the 1920s . . ." Smith was wildly inaccurate about "the crest of the jazz wave," but quite right about the influence of jazz and the jazz dance on Broadway. Our dancers and our pit bands are still performing — when they attempt it at all — in the jazz styles of the Twenties.

For one thing, the talkies came along in 1927, followed by the Depression, and the Negro musical never quite made a comeback. For another — and this was crucial — Broadway went for ballet and the contemporary dance. George Balanchine's work in *On Your Toes* (1936) and Agnes de Mille's choreography for *Oklahoma!* (1943), were the principal, and worthy, innovators. The dance earned an important place on Broadway. But the jazz dance disappeared.

Some Jazz Greats — Past and Present: Above top, Bunny Briggs; below, Baby Lawrence . . .

Of course, partial exceptions have occurred. *Knickerbocker Holiday* (1938) employed a few good jazz dancers, dressed as Indians, but the pit band was not permitted to swing. *The Hot Mikado* (1939) failed to solve the same problem. *Swinging the Dream* (1939), however, had all the necessary ingredients and more — Benny Goodman's band, Lionel Hampton, Eddie Condon, dancers Al Minns and Leon James, among others — but went under after thirteen performances because of a sort of theatrical elephantiasis.

Finian's Rainbow (1947) used no jazz dance, although Sonny Terry's harmonica was heard off-stage. *Gentlemen Prefer Blondes* (1949) employed two fine jazz dancers, Honey Cole and Charles Atkins, who struggled unsuccessfully with the leaden pit-band arrangements of the Twenties.

More recently, many musicals seem to be going in the direction of opera. Not that there's anything wrong with opera and kindred forms, but we seem to be acting like artistic colonials, ashamed of our own indigenous creations and incapable of using them. By contrast, *The Boy Friend*, which originated in London, made an earnest effort to re-create the Charleston in a style which turned out to be laughably inauthentic and rather like unconscious burlesque.

But to return to *West Side Story*, admired by my dancing friends. In its integration of dance and story, this musical is indeed successful, and I found it wonderful and exciting. But, with the exception of the dances based on variations of the Pimp's Walk mentioned earlier, the dancing hasn't much to do with jazz. Frequent use is made of the circle formation — in the manner of the Russian folk — and a medley of Hindu movements. The fight scene is good because it is realistic, and the movements belong to no particular tradition. On the other hand, the mambo-style dances lack the rhythmic fire which might be observed around the corner at the Palladium Ballroom.

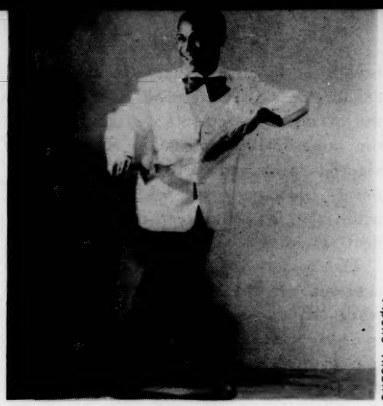
In general, these comments apply to all of Robbins' work, but even more so to the work of his Broadway colleagues. It's great, but with the incorporation of the real jazz dance it could be so much

greater. For example, here's a clue: the girls often look much stronger than the boys. Why? "Dancing appeals more strongly to women than to men," writes Agnes de Mille. "Among its practitioners the expert women far outnumber the expert men." Although this is unfortunately true of much of the ballet, as well as the contemporary dance, it is patently false when applied to the jazz dance or to African dancing, to which the jazz dance owes so much. (The recent Les Ballets Africains was certainly spotty, but the sheer strength and rhythm of the male dancers did much to keep it alive and vigorous.)

In spite of the frequent comment that TV is giving the dance a big break, the jazz dance on television is nowhere. It is significant that Gene Kelly felt it necessary to declare that "Dancing Is A Man's Game," and all too customary that he should jump from the origin of tap dancing in jigs and reels directly to ballet-influenced modern dance — omitting the jazz dance altogether. The radical transformation of the jig and reel by the American Negro, who added a relaxed but rhythmic complexity flavored by the Sand and Shuffle, was overlooked.

Or take the *Crescendo* show of a few years back, when Rex Harrison, among others, appeared with Louis Armstrong. The music, of course, was authentic, but the choreography was far from it. A fine dancer, Peter Gennaro, was used in a "blues" number. Now to a jazzman, the blues generally mean loneliness and dejection; to most TV choreographers, the blues mean a sort of pseudo-sexiness projected by Hindu coordination exercises in Apache costumes with split skirts under the light of one lamppost. The dancing bore less relation to the blues than the music of Guy Lombardo to jazz.

Perhaps the Dick Clark show is even more discouraging, simply because it is fantastically popular with teenagers who are in a position to know a little better. For rock-and-roll music, monotonous though it may be, is generally blues-oriented, and has a genuine, if heavy, *off* beat. Many of the youngsters in the audience, however — and colored youngsters too — sit there clapping *on* the beat in the squarest fashion imaginable, just as they might for a polka. They don't seem to feel the rhythm, and some of the dancing shows it. But there are also occasional good dancers, who employ real jazz movements scaled down to a new and relaxed size. Here, for the first time in history, youngsters *en masse* are being exposed to a reasonable facsimile of real jazz.



Apollo Theatre

. . . top, Teddy Hale; below, Bill Robinson.

From this point of view, Fred Astaire's celebrated (and repeated) recent television show was perhaps the most successful. For although he used interpretive gestures which are not close to jazz, Astaire integrated his steps with his jazz-based sense of rhythm. He paid infinite attention to the flowing beat of the Jonah Jones band and timed his movements accordingly. The result was a sophisticated and rhythmic extension of the tap dance.

Today, schools of the dance seem neither to know nor to teach the true jazz dance, although the "modern jazz" dance is increasingly popular in the big cities and spreading fast throughout the country. Why? Perhaps the core of the problem is the music, and especially the rhythms, upon which the real jazz dance is based. And this, in turn, hinges upon the crucial difference between European and African music. For unlike much contemporary dance, African and jazz dancing follow the music rather literally. The different effect of European and African music upon the dance is, therefore, logical and predictable.

To oversimplify radically, European music — and particularly classical music — is more complex harmonically (musical architecture), while African music is more complex rhythmically (sound in flight). The former places the accent on the *down* beat — when there is any consistent rhythm — much like an unsyncopated march, which makes for relatively abstract or static movements. The latter places the accent *off* the beat or, indeed, all around it, which makes for more realistic flowing movements.

For African music is polyrhythmic, that is, two or more separate rhythms (sometimes five or six) are played simultaneously. A common foundation is the combination of 3/4, 6/8, and 4/4 time signatures — as if the same tune were being played at the same time as a waltz, fox-trot, and one-step — while additional accents are superimposed on top of it. It is one of the African dancer's aims to make every rhythmic subtlety visible.

Accordingly, the more complex the rhythm — up to where it becomes unintelligible to a particular audience — the

(Over)

more propulsive it can be. The point may be illustrated by the analogy of stepping stones across a brook: if only four, evenly-spaced stones exist, a dancer is forced pretty much to march across; if many stones are scattered about, a dancer can improvise a more fluid crossing. The African dancer — and the real jazz dancer — take advantage of this rhythmic complexity by creating a swinging movement. (It can also, of course, become monotonous, depending upon the talent of the dancer.)

The influence of Hindu movements on modern dance trace back at least as far as Ruth St. Denis' passion for the Orient and her studies and teaching in East Indian style. Through the Denishawn School and its pupils (Martha Graham, Doris Humphrey, Charles Weidman, of course, were among them), Hindu movements infiltrated contemporary dance. Jack Cole, an ex-Humphrey-Weidman dancer, is famous for his use of it, and had much to do with the present popularity of pseudo-Oriental movements. As far as the jazz dance is concerned, the result is suicidal.

For Hindu music does not swing at all in the jazz sense. It is complicated rhythmically, but the complication is linear rather than polyrhythmic; that is, time signatures change frequently for any number of bars, but two or more time signatures never occur simultaneously. Hence dancing truly based on Hindu music, like that based on classical music, tends to be march-like and static. (This is not to say, of course, that it cannot communicate deep and varied feelings to the proper audience.)

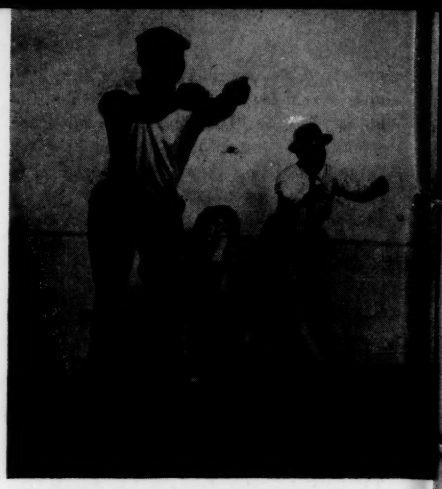
Further, Hindu dancing is stylized, abstract, and esoteric. The movements to communicate a feeling of growing strength, for example, are taken from Yoga exercises: with feet planted wide apart on the beat, two fingers are held alternately to each nostril while the breath is inhaled. What can this mean to an American audience? By contrast, the African movements to communicate the same feeling consist of a startlingly vigorous arm and shoulder snap which, *per se*, involves a feat of great strength, while the legs and feet execute an off-beat stomp.

The point is that African dancing achieves direct, realistic communication, while Hindu dancing communicates by indirect and formal symbolism. Hindu movements in a jazz context, therefore, are bound to look phony. The two traditions are almost mutually exclusive. Take the Hindu manner of communicating sexiness — wiggling the eyebrows. The only person in our culture who seems to have mastered that is Groucho Marx.

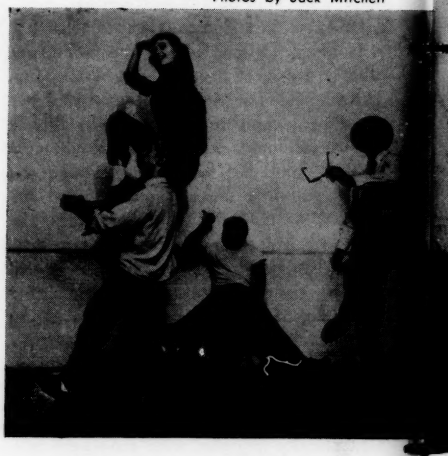
On the other hand, the African and the jazz manner — the Shake, Snake Hips, Fishtail, and so on — communicate so forcefully that many of us seem to be shocked. Our Puritan heritage dictates that it is positively unnatural unless performed by "savages." As Joe Piro, dance instructor at the Palladium Ballroom, sadly observes: "These dances are okay in Haiti, but here they're considered dirty." Why shouldn't the contemporary dance in all forms, and the "modern jazz" dance in particular, avail itself of this — and other — aspects of the real jazz dance which have such power and impact?

We need a return to folk roots, a process which has characterized fine art from time immemorial — in this case, a return to the folk roots of the jazz dance. Contrary to considerable opinion, the jazz dance is far from ephemeral. Upon close examination, a fifty-year-old development emerges with recurring and evolving movements forming a solid tradition. In a sense, the jazz dance, like other arts, is a way of life, and the music of jazz must be understood and truly felt. Contemporary dance need not be hopelessly square.

THE END



Photos by Jack Mitchell



JAZZ BALLET IN PREPARATION: *Readying a commedia dell'arte jazz work are Willy Sandberg (2nd from left, above; Harlequin), Margaret Lithandér (center; Columbine), Leon James (left; Pantalon) and Al Minns (Perrot). Sandberg, ex-Swedish Royal Ballet soloist, is author of the scenario, which tells of a hitchhiking trip. James and Minns are collaborating with him in the choreography. The ballet will be presented at the Newport, R.I., Jazz Festival on July 5.*

on this page:

NYC BALLET'S LATEST SURPRISE: Too late for review in this issue, *Episodes*, hour-long work based on the music of Anton Webern (for more on his music see pp. 12-13), was premiered on May 14 at City Center.

The opening section, choreographed by Martha Graham, is based on the struggle of two strong personalities — Mary, Queen of Scots (danced by Martha Graham), and Elizabeth, Queen of England (Sallie Wilson). Bertram Ross danced the role of Bothwell.

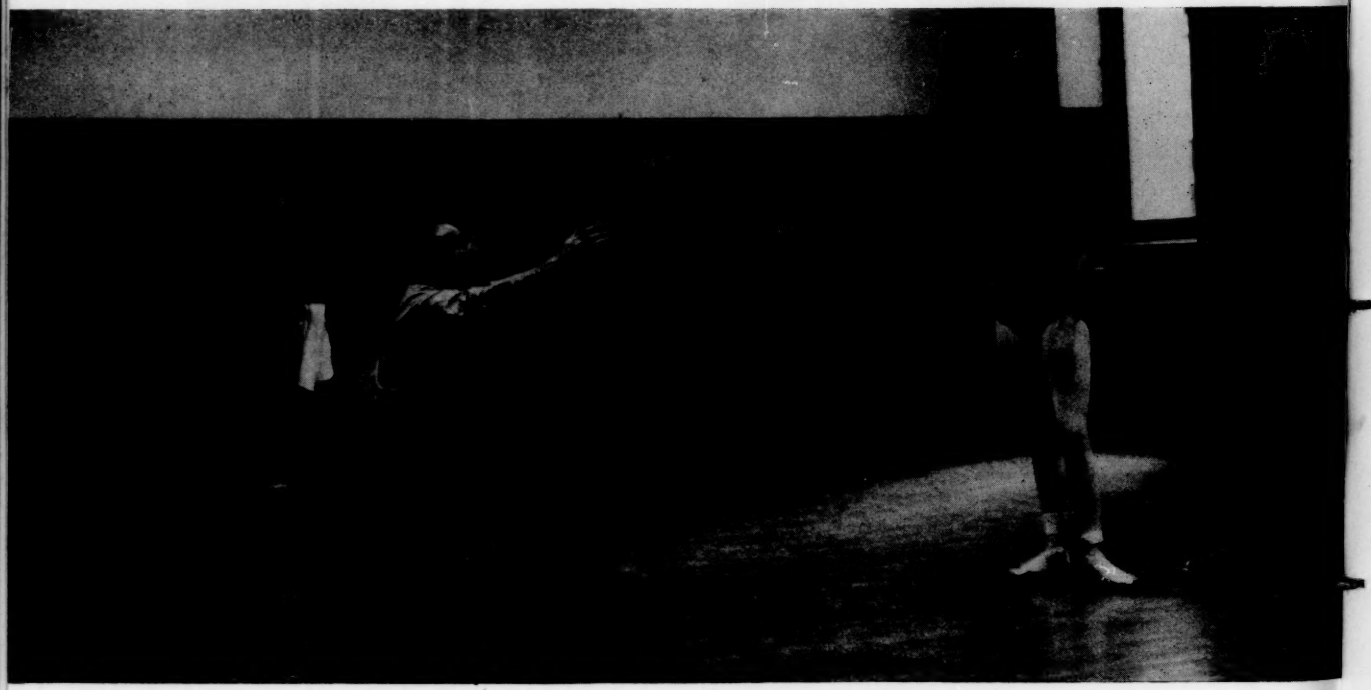
The Balanchine sections included highly inventive pas de deux for Diana Adams and Jacques d'Amboise, for Allegra Kent and Nicholas Magallanes, an extended solo for modern dancer Paul Taylor. The choreographic collaboration between the two most stalwart individualists of the dance, although unusual, has its precedents (see p. 19).

Right:
Martha Graham in rehearsal of Part I of *Episodes*.

Below:
George Balanchine demonstrates for Diana Adams, who, with Jacques d'Amboise, dances the second section of Part II of *Episodes*.

Photos by Martha Swope

IN THE NEWS



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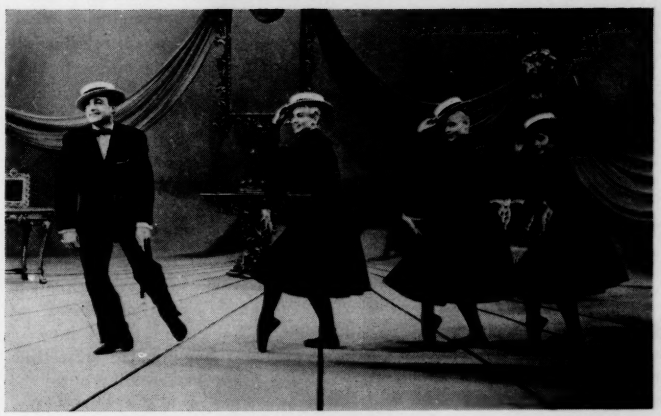
KELLY'S PONTIAC SHOW:

Supposing, as one of filmdom's acting-singing-dancing stars, you were to star in and produce a quarter-of-a-million-dollar TV spectacular for a commercial sponsor. How far out would you, could you, go in support of the art of dance? On the April 26 Pontiac Show, Gene Kelly solved the problem carefully, taking dance another step forward with American TV audiences.

For the hour-long program, he imported three of Europe's prettiest, youngest leading ballerinas. And although he used them only once in a classic ballet number, and that to an American folk song, the point was clear that the dance, including the supposedly highbrow ballet, makes entertainment for even the general public. Quite unusual for European ballerinas, these three dancers also appeared in several musical comedy and jazz numbers. And to top the demonstration of America's lack of cultural snobbism, Carl Sandburg, one of our most distinguished poets, collaborated with Kelly, who danced to a Sandburg poem created for the occasion.

Right, top and center: Kelly with Claude Bessy (Paris Opera), Gerd Anderson (Royal Swedish Ballet), Judith Dornys (Berlin Opera Ballet). Right below: Kelly and Sandberg. Below: Kelly and Claude Bessy.



CBS-TV Photos

FIRST IMPRESSIONS OF THE BOLSHOI BALLET

A report on the charms, contrasts and contradictions of Russia's foremost company: Metropolitan Opera House . . . April 16-May 9, 1959

BY DORIS HERING

Had the choice been ours, we'd have read nothing in advance about the Bolshoi Ballet, nor would we have listened to all the preliminary *sturm und drang* over ticket sales. And rather than attending performances night after night, we'd have seen one work each week over the number of weeks it would have taken to cover—and fully savor—the repertoire of four full-length ballets and two variety programs they brought to this country.

As it was, we often felt as though we were being buffeted upon an unruly and capricious sea. Sometimes ballets whose initial impact seemed only ponderous yielded retrospective moments of imagination. Sometimes there was not enough opportunity between one performance and the next to distinguish between the artistically mediocre and the merely unfamiliar. Sometimes it was tedious to yield oneself to the leisureliness of productions like *Romeo and Juliet* and *The Stone Flower*. Sometimes, as in *Giselle*, that sense of structural leisure was rewarding.

Sometimes we felt as though we were returning to a neglected and worthy esthetic—the esthetic of realism. Sometimes that very realism seemed to be nothing more than a repository for outmoded sets, costumes and gestures.

One could look at *The Stone Flower* and observe that the Soviet approach to art is hampered by the false emotional stimulation of propaganda. One could attend a performance of *Chopiniana* ("Les Sylphides") and marvel at their respectful awareness of period style.

Sometimes their reliance upon narrative mime seemed uncomfortably melodramatic. Sometimes it achieved lyric stature. Sometimes their approach to pure dance passages was merely athletic, with no sense of character revelation or dramatic furtherance. Sometimes this very athleticism was endearing. Sometimes their approach to lyric passages was uninventively saccharine. And sometimes, as in the duet *Spring Waters* for Liudmila Bogomolova and Stanislav Vlasov, it was transcendent in its combining of delicacy and daring.

And so we went through the Bolshoi season — buffeted, condescending, dazzled, captivated, touched, and endlessly challenged by this huge company of dancers who manage to punctuate an essentially naive choreographic approach with boundless vitality and charm.

Although realism is their artistic byword, the Russians seemed to us to be fundamentally romantic in point of view. They favor the idealized, the concentration upon extremes of good and bad, joyous and sad, with little in the way of intermediary shading. Thus their realism becomes actually an arrangement of reality, rather than a probing of it.

Curiously, their leading dancer, Galina Ulanova, does not really adhere to the general point of view. Like Alicia Markova, she has earned the right to bring her own portrayal to a production, even if her style is not exactly in keeping with the over-all tone.

Ulanova dares to understate. And more important, she dares to mingle light and shadow. The other dancers seem always to be VERY happy or VERY sad, VERY good or VERY evil. But Ulanova's joy in *Giselle* is tinged with melancholy. Her melancholy in *The Dying Swan* is tinged with courage.

With some dancers (and Nora Kaye is one of these), one remembers mostly the mood they evoke. But with Ulanova, one is also touched by the way she looks.

She is small, a trifle on the stock side. In stillness, as in the opening pose of *Chopiniana*, there seems to be an aura about her head. Her face has an openness, a candor. Expressions play quickly over it, as though the flesh were translucent, and the emotions lay fluid beneath its surface.

Her hands have an avian quickness and an infinite variety of gesture — circling lightly in *Chopiniana*, spreading anemone-like on her lover's shoulders in *Romeo and Juliet*, searching the air in *The Dying Swan*. But the essential magic of Ulanova is in the directness of her communication—the way in which she can make a phrase say exactly what it should, and in retrospect say so much more.

The only other artist in the Bolshoi Ballet who shows signs of approaching Ulanova's almost spiritual dimension is Nicolai Fadeyechev. As the Prince in *Swan Lake* and as Albrecht in *Giselle*, he, too, had the slight echo of melancholy even in his most unfettered moments. And he seems to have found the just balance between élan and repose.

The first Bolshoi offering was *Romeo and Juliet*. In three acts and thirteen scenes (plus prologue and epilogue), it was conceived like a 19th-Century grand opera. And as its action unfolded, with dance-arias alternating with long expanses of mimetic recitative, we realized how differently the Russians and Americans—the two countries most influenced by the teachings of Stanislavsky—interpret this great teacher's thinking. The Russians emphasize the outer shape. The Americans emphasize the inner shading. Both are valid. But the latter interpretation can be more logically extended into dance. It eliminates the hiatus between mime and dance that occurs in the Russian approach.

Leonid Lavrovsky, choreographer of *Romeo and Juliet*, might be called a balletic Cecil B. De Mille. He is masterful in his ability to move huge crowds about the stage with sweep and confidence. His duelling scenes with perhaps a half hundred men challenging and pursuing and clashing and falling were cumulative in their effect, yet minutely detailed. And equally impressive in its delineation of mass was his banquet scene with its stately pillow dance—a ritual of gallantry led by Alexander Radunsky and Elena Iliuschenko, two of the Bolshoi's most impressive mimes.

For us, the high point of the ballet was not the balcony scene, or even the bedroom episode (we found most of the passages for Romeo and Juliet rather thin choreographically), but the death scene for Mercutio and Tybalt. Almost as touching as the mad scene in *Giselle* was Mercutio's circling, reaching, eager grasping after the last thread of life. And in

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Ulanova, as Juliet, Zhdanov, as Romeo, in the Bolshoi's massive production of the Shakespeare classic. Photo by Louis Melancon.

perfect contrast was Tybalt's quick drop in stony defeat. In Yaroslav Sekh and Konstantin Rikhter the choreographer found the ideal incumbents for the roles.

Yuri Zhdanov's Romeo was elegant but somewhat lacking in fire. Ulanova brought her poignant sense of chiaroscuro to the role of Juliet. Raissa Struchkova fared less well.

Struchkova's basic approach is hearty, direct, uncomplicated. Doomed heroines like Juliet and Giselle are not really for her, because there are no shadowed areas in her own personality. She is at her happiest when she can sail through the air and finish poised like a Peri on her partner's upstretched palm. When dancing is a gleeful game, she meets its challenge with zest. When it is a slender song, she cannot easily modulate her style.

Like *Romeo and Juliet*, the Bolshoi *Swan Lake* told its story in gesture, rather than having it unfold in dance. We have seen *Swan Lake* with all sorts of endings—inundations, flights into the sky, suicides. But the Bolshoi *Swan Lake* turned up with a happy one. Rotbart was destroyed, and the Prince and Odette linked arms and strode into the sunlight.

Needless to say, this was not the Ivanov version, but a later one by Alexander Gorsky and Asaf Messerer. It was robust, authoritative, lacking in the dreamlike flow of the original. And from the point of view of dance, the most pervasive of its four acts turned out to be the third, with its spirited divertissements—especially the flirtatious Mazurka performed by Marina Kolpakchi, Valeria Peshurova, Konstantin Rikhter and Ivan Pokrovsky.

The Black Swan Pas de Deux seemed far more suited to ballerina Maya Plisetskaya than the second act duet, with its lyric overtones. For Plisetskaya has a highly special style.

In general, the Russian dancers tend to flatten the line of the upper back and extend the arms straight out, rather than slightly curving the back and carrying the arms softly forward. This produces a strong line, but an occasionally harsh one.

In Plisetskaya one found the line even more exaggerated. The placement of her arms from shoulder to elbow was so receded that she broke at the elbow, thus seeming more a predatory bird than a swan.

Fundamentally, Plisetskaya has warmth and temperament. But the serpentine distortion of her line made her appear cold, even a little vulgar. And her tendency to plunge into arabesque, rather than dipping smoothly into it, and to crook the lifted leg until it is higher than the head, compounded her unsympathetic image.

Visually, we found *Swan Lake* as overladen as *Romeo and Juliet*. It was designed by Simon Versaladze. *Romeo and Juliet* was designed by Pyotr Viliams.

Just as we were beginning to think it was all a mistake—this general enthusiasm for the Bolshoi Ballet. Just as we were beginning to lose patience with the eager creatures who shouted not only "bravo" but "bravissimi," and who nightly tore up their programs and dropped the pages like confetti upon the stage during curtain calls. Just as we were beginning to feel isolated in our lack of total response to the Bolshoi productions . . . just then along came *Giselle*.

Even the sets and costumes by B. I. Volkov seemed in another key. True, they were also conventional. But the brush stroke was lighter. And the entire ballet, which adhered closely to the traditional choreography (but with some delightful and suitable additions), seemed tenderly meaningful.

How carefully the motivations had been restudied. How skillfully mime and dance were blended. How tremulously alive were the portrayals.

A rather extended and wholly plausible opening mime section was added. It enabled Albrecht to establish his identity as a nobleman before paying court to Giselle. And with this logical base, all of the other mime sections seemed to fit securely into place. The tragedy was not a surprise, but a dramatic inevitability.

The most important choreographic change was the addition of a first-act duet performed on one occasion by Liudmila Bogomolova and Gleb Evdokimov and on another by Ekaterina Maximova and Evdokimov. It was a captivating dance that established a momentary sense of festive contrast with the mad scene to follow.

The great beauty of Galina Ulanova's Giselle lay in its luminous simplicity. She was a country girl with no artifice, and consequently no means of protecting herself. When she tested the love of Albrecht on the petals of a flower there was not a trace of archness. When she invited him to dance, she seemed really to be teaching him the shy little steps. Even in her madness there were no histrionics — merely a look of bafflement, of aloneness. She was not so much demented as broken. And her terrible despair was summed up in a final frantic run, diagonally from deep upstage. It was begun, not daintily on the toe, but flat on the heel and with a slight ducking movement of the torso. It ended in the mother's arms . . . and in death.

Sometimes in *Giselle* one feels that the second act is constantly interrupted by the entrance and passages for the Wilis, and by the conflict between the Wilis and Hilarion. On this occasion the character of Hilarion was depicted with power, especially by Vladimir Levashev. Maya Samokhvalova's Myrtha was serene and queenly. And never have we seen more impressive Wilis. Their hopping arabesque passage was so unwavering that the audience burst into wondering applause.

But despite all of this, the duet for Giselle and Albrecht soared through the entire act like an untroubled song. And it finished with an especially poetic note as Albrecht, who instead of writhing about as he does in most versions, stood simply, center stage, with one flower in his hand.

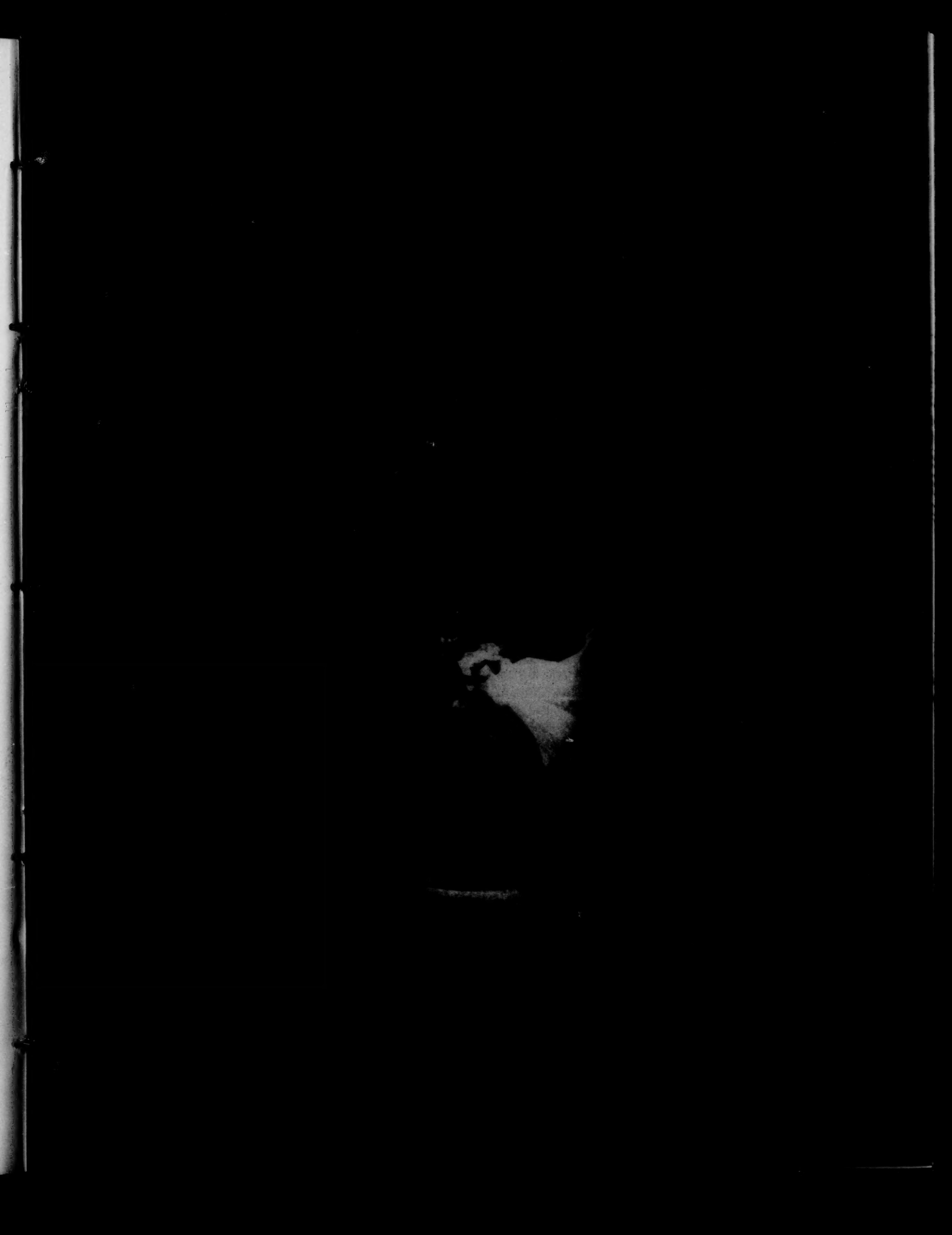
With *Giselle* enveloping us in its afterglow, we went eagerly to see *The Stone Flower*, a ballet of which the Russians are said to be particularly fond, and which had recently been revamped along modern lines by its choreographer, Yuri Grigorovich.

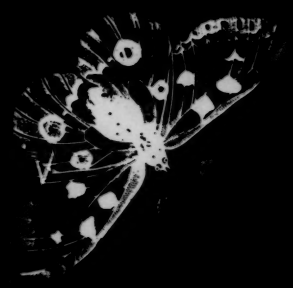
The ballet is not modern. Like the inside lobby of the Empire State Building, it is "modernistic." Even the Prokofieff score (and one expected so much after his glorious music for *Romeo and Juliet*) seemed to derive from the lush antics of a 1930's movie. And the multitudinous backdrops by Simon Versaladze were overdrawn, arbitrarily colored imitations of painting in the tradition of Vlaminck and early Marsden Hartley.

But the main problem with *The Stone Flower* lay in its approach. A fairy tale, with integrity and true love as its motivating forces, had been set awash with politico-social overtones. And so instead of accepting the simple and potentially theatrical story on its own merits; instead of meeting the virtuous heroine, the evil villain, the mysterious dea ex machina, and the brave hero all on their own ground — and in the honest primary colors of a fairy tale — one was supposed

(Continued on Page 78)

Raissa Struchkova and Yuri Zhdanov in "Giselle," Act II. Jack Mitchell Photo.





CHOREOGRAPHERS ARE SPECIAL PEOPLE

BY DORIS HUMPHREY

An excerpt from Miss Humphrey's long-awaited book, "The Art of Making Dances," edited by Barbara Pollack

Every so often during the past ten years, some well-meaning dance enthusiast would encounter Doris Humphrey and inevitably ask, "Well, Doris, how is the book coming?" Partly amused and partly irritated, she would answer, "It's not. I'm too busy 'making' dances to find time to write about them." And so it began to look as though the project for which Miss Humphrey received a Guggenheim award in 1949, would never come to fruition.

But about a year ago, perhaps with the presentiment that death was not far off, Miss Humphrey began in earnest to work on "The Art of Making Dances." She wrote entirely in longhand, using a stubby pencil and any piece of paper she could find. The manuscript was transcribed by Barbara Pollack, the book's editor.

As the book developed, it captivated her—so much so that last fall, when she became bedridden, Miss Humphrey wrote to a friend: "They have me tied hand and foot, well, anyway, foot. But with the hand, that's different! I am at my book and really enjoying it—much like choreography, first the idea and then the bodying forth. I write from 4:00 a.m. to 9:00 a.m., which turns the day upside down."

Like all writers, Miss Humphrey was given a deadline by her publishers, Rinehart and Company. It was December 1. She made the deadline and, at the end of the same month, passed away.

The material for "The Art of Making Dances" was developed over the many years that Doris Humphrey taught choreography at the 92nd Street "Y" in New York, at Bennington College, Connecticut College, and Juilliard. The chapters which deal with the practical aspects of choreography—elements like phrasing, dynamics, rhythm, motivation and gesture, music, sets, and props—terminate in actual assignments. And so the book can be used as a text.

There are other, more theoretical chapters that reveal Miss Humphrey's personal attitude toward her art and the range of her experience as a performer and choreographer. "Choreographers are Special People" is one of these.

"The Art of Making Dances" is scheduled for fall publication. Price: $6.50.

D.H.

It is a truism that the performing arts are much richer in interpreters than in creators; the proportion is probably a hundred to one or more. Good composers, playwrights and choreographers are so obviously in the minority that, in respect to the dance, it might be well to inquire into the characteristics the would-be choreographer should have. Knowing what these are might save a good deal of grief, not only for long-suffering dancers, but for the public, the management and the choreographer himself. Certainly, without some of the traits and attitudes of the creative mind, as applied to the dance, any dancer would be ill advised to undertake such a difficult and demanding enterprise as a composing career. Also, this knowledge might give pause to those individuals who, through frustration from whatever cause, think with cheerful ignorance, "Oh, well, I'll be a choreographer," or teach children, or write ballet scenarios, or any of those so-called fringe activities which, to the uninformed, seem so much simpler than the acquiring of a performing technique.

First of all, the potential choreographer should be predominantly an extrovert and

The choreographer, says Doris Humphrey, "is not only sensitive to people . . . he is fascinated with shape and form . . ."

Photos by Erich Locker, montage by Rudolph de Harak

a keen observer of physical and emotional behavior. Please note that the list does not begin with imagination, inspiration, improvisational skill, poetic or musical feeling, or dramatic ability, although they certainly play an important part. The dancer's medium is the body, which is an extremely practical and tangible piece of goods, much more so than words, musical notes or paint. It already has a definite shape, and is equipped with a highly complex system of levers, limbs, nerves and muscles, plus a lived-in personality with entrenched ways of its own. I should say that the first mark of the potential choreographer is a knowledge of, or at least a great curiosity about, the body — not just his own, but the heterogenous mixture of bodies which people his environment. Then the uniqueness of each personality, beginning with his own, should ever be before him. He should be aware that he is profoundly different from his much-beloved and respected teachers and that mere imitation of them can only lead to disaster. Honesty is the prime essential here. He must ask himself, "What do I believe in, what do I want to say?" He must have a high resistance to novelty for its own sake and courage to depart from the trends of the day if necessary. To compose for himself, he must put a stethoscope to his own heart and listen to those mysterious inner voices which are the guide to originality. In composing for other dancers, he must have a high regard for their individuality, remember that they are not like himself and bring all his intelligence to bear on the problem of understanding them, physically, emotionally and psychologically. These points seem almost too obvious to mention, but experience has shown that such factors are all too often missing. The many choreographic failures I have seen are due to a variety of complex causes; one of them, insensitivity to people, is the frequent villain. Many a performance brings to my mind's eye an X-ray picture of the rehearsal period. The choreographer is a solo dancer who has come to work with a bundle of material made on his own body, which he has blindly pasted on his dancers. For example: A small, compact, quick female has before her three slow-moving, statuesque girls and two six-foot men. She takes the leading part and shows them all up as bad imitations of her—with the inevitable disastrous results. Also, almost invariably, as another result of this insensitivity, the dance turns out as a solo done by six dancers at the same time, as if they were a strip of paper dolls. They are not a group at all, for this requires molding and relationship between figures—in short, choreographic shaping.

The choreographer-director who will diligently keep an open mind about his people is in for some delightful surprises too. As I've noted earlier, the dancer is a notoriously nonverbal thinker, and inarticulate as well; therefore his everyday behavior is not a reliable clue to his potential as a performer. Give him some challenges via expressive movement and the apparently nondescript personality will often reveal hidden treasure in talent. That somnolent young man who never opens his mouth has a gift for satire! Or the hard-boiled technician has been concealing a romantic heart, not even suspected by herself. Incidentally, this mining for gold in personalities is one of the chief rewards of the choreographer, as thrilling as the work of

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other explorers and adventurers. If our hypothetical choreographer does not respond with enthusiasm to such adventure, he probably does not have the temperament for a life of composing. There is a simple test for this in the recurrent prayers of a supplicant at the altar of the dance. If these consist of pleas for a masterful technique, large audiences, public acclaim at the footlights for him alone, and lots of performances and money, then the career of a dancer is clearly indicated, and any inadvertent straying into choreography is not likely to be successful. This is not to say that performing is inferior as an ambition, but only that it is different from, and fully as difficult as, composing. In some rare cases, of course, fortune pours extravagant amounts of talent into one individual and there emerges that scintillating rarity, the performer-composer.

To consider further traits important to the choreographer: This person is not only sensitive to people but is observant in general; he is not just interested in, but fascinated with, all manifestations of form and shape. He notes the designs in his everyday living, wherever he may be. In the city? He sees the architectural variations, the skyline, the tangled grotesqueries of water tanks, television wires, ventilators, the "feel" of the congestion, the preponderance of rectilinear lines and the comedy of the small defiant brownstones squashed between the mammoth chromium and glass monsters. In the country? Nature presents a never-ending panorama of wind and cloud, shapes of growing things, animal life, plain and mountain and water. All of this has much to teach him about form and relationships. But his greatest interest is in people. He sees people en masse, as in a street, moving in kaleidoscopic patterns, or else as individuals—old, middle-aged, young; meeting, parting, talking, walking, working. He is never bored when alone in public places; the world's people are always giving a show. He is also a close observer of people in more intimate situations; what movements do they make under the stress of such emotions as anger, affection, enthusiasm, boredom?

Further assets of the choreographic personality are quite intangible, and noticeable more by their absence in a given piece of work than by any test which could be devised for the would-be composer. One of these is a dramatic sense, and an ability to grasp and hold an over-all shape. This clearly calls for an emotional nature, responsive to dramatic situation and development, whether this is expressed in an actual plot line or in more abstract terms. Obviously, the calm, imperturbable person is not fated to be much of a choreographer or, indeed, to be a performer either. But this emotional personality must be firmly held in check by an objectivity which is indispensable, which never allows feeling to run wildly undisciplined or to blur and dissipate the over-all shape. How many dances begin with a stimulating idea, clothed in arresting movement, but then wander and meander without climax, or point to a wavering conclusion—a mere stop, not an ending? There are individuals with talent who have an inborn sense of shape and dramatic contrast; those who lack this ability can be trained, I believe, to acquire it as part of the craft of choreography. Without it they are surely lost! Closely allied to this sense of shape is another intangible taste, which might be analyzed as a sense of fitness. This is the sense that stops vulgarity from creeping in, that prevents a mishmash of style, such as a sophisticated ballet lift in the middle of a primitive dance. This sense of fitness equally shuns the cliché, the *outré* and and the sensational for their own sake; it unerringly knows the difference between valid theatricality and tricks. Can this be taught? Hardly. All evidence points to the fact that taste is a product of the total environment plus heredity, already so shot through with intangibles that one can only add a few oblique influences and hope for the best.

Among essentials which are not so ephemeral and which certainly can be taught are a good eye and a sensitive ear. The good eye knows how to choose the telling line, the right design—images gleaned from close observation and from that unknown quality, imagination, recur in profusion, so that there is little danger of running dry of ideas. Also, the well-trained ear is sensitive to music, hears the beat, the phrase, the harmony, the dynamics and melody plus the over-all "feel" of what the composer is saying. The choreographer is the sensitive and willing listener, but not the slave of the composer.

He should also be musically literate; know how music is organized on paper and be able to read a score with all its signs, marks, time signatures and note values; be knowledgeable about the history and literature of music, so as to have an informed opinion as to what to choose; be able to talk to any musician in his language, regardless of the fact that the musician probably knows little or nothing about dance or its vocabulary. In conferring with a composer, musical knowledge is particularly important for insuring clarity in the collaboration and for winning and holding the respect of the musician.

Two additional skills are extremely helpful, and might even make the difference between success and failure. One of these is facility, meaning speed, resourcefulness and judgment. The choreographer who is fast and bursting with ideas has a great advantage in the theater world, where time schedules are seldom generous. The stage is full of unhappy stories about dances which were not finished in time and frantic sessions with exhausted dancers whose choreographers were dawdlers or had a constitutional inability to make up their minds.

The other helpful quality is language skill. The choreographer who has a mind full of pungent, vivid or poetic language which he can use to convey his intentions is going to be much more inspiring and secure better co-operation from his dancers than the inarticulate one, who goes in for half sentences finished with a vague gesture. Language skill is for dances that have meaning; for those which are based only on physical movement, the vocabulary of a drill sergeant is quite sufficient.

Finally, our choreographer had better have something to say. This, to some young people, seems very formidable indeed, and they immediately search their souls for grandiose or cosmic themes which are not only unnecessary, but ill advised. Leave the massive themes to the older heads and hands; they are difficult enough even for the veterans. A young choreographer should choose something quite simple, which is thoroughly familiar or within range of his own experience. There are many things to dance about within this apparently narrow scope, and also subjects which seem to me taboo. These will come up for consideration in a later chapter. For the time being it is important to emphasize that the main support of any subject matter a composer

(Continued on Page 81)

THE SAN FRANCISCO CONTEMPORARY DANCERS

An enterprising group of modernists finds its way to public acceptance

BY DONALD DUNCAN

PHOTOS BY CHIC LLOYD

Miriam Young

***Above:** San Francisco's Mayor, George Christopher (r.), proclaims "Contemporary Dancers Week." Left, group's leading dancer, James Croshaw; center, Director J. Marks.*

***Right:** Frequent performances on TV help broaden community contacts. Here, Anna James, James Croshaw and Ernest Hernandez perform "Puppet Show for People" on S.F.'s educational TV station.*

Who ever heard of a public official coming out in favor of the modern dance? That's what happened last year in San Francisco when Mayor George Christopher issued the proclamation of a "San Francisco Contemporary Dancers Week."

Lining up such civic recognition is but one of many precedent-shattering accomplishments by an energetic Bay Area group of dedicated believers in a no-compromise, modern idiom approach to the performing arts. These potent proselytizers are called the San Francisco Contemporary Dancers, and the story of their emergence is a testimony to what can be achieved by persistent devotion to an ideal. In 1955, the year of their modest beginning, they had a treasury of $24.50. Now, four years later, they enjoy the prestige of a parent Foundation and a Foundation-owned building which contains a handsomely equipped theatre and spacious studio facilities. But, more important, they have a record of steady performing, a list of many premieres and "firsts," and the active support of a patron roster numbering 1,486.

Before setting down the chronicle of this particular success, one should take note of the setting in which it has happened — the atmosphere of San Francisco itself. The climate around the Golden Gate is famously agreeable, but it also seems to be particularly healthful for the arts. Beginning with the post-Gold Rush days, when San Francisco supported dozens of large theatres and opera houses, the citizens have been generously receptive to superior artistic fare.

Nowadays the annual opera season, in the beautiful War Memorial Opera House, inevitably makes major musical news (with or without Maria Callas!). The Symphony has a long and honorable history. Producers consider San Francisco a high spot on "the road," and locally there is a lively Little Theatre movement (which has brought forth, among other things, the *Waiting for Godot* seen last year in Brussels). There is an extra stimulus for the devotee of the arts in the work — in both the Oriental and Western traditions — of citizens of Chinese and Japanese descent.

There are excellent showcases on the airwaves. One of the country's fine educational TV stations, KQED, is in San Francisco. From morning to midnight a noncommercial radio station, KPFA (supported by contributions from the listeners), pours forth good music, drama, literature and provocative discussions. And no catalogue of influences would be complete without mention of that San Francisco invention, the Beat Generation. The basement bistros around Telegraph Hill are home base for the bearded novelists, poets and jazzmen of the beatnik movement.

From a dance standpoint, the birthplace of Isadora Duncan is doing fine. The San Francisco Ballet attracts large and enthusiastic audiences in its home territory, and in the past several years the company has been honored by the U.S. State Department by being chosen as a gilt-edged export item for long tours of the Far East, the Near East and Latin America. A healthy cooperative effort among leading choreographers and dancers of the region, the Bay Area Ballet, seems to have taken firm root. An attractive children's group, Ballet Celeste, has been making regular country-wide tours. In the modern field there is significant work from Ann Halprin & Co., Welland Lathrop, the dancers of Mills College and the University of California. One could add many more to the list.

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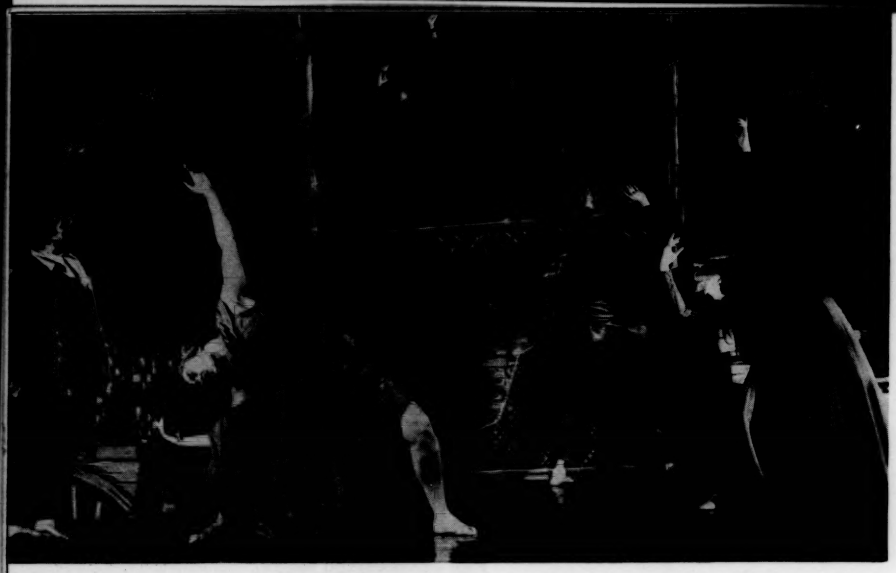


Left: A scene from the hour-long dance version of Dostoyevsky's "Crime and Punishment," one of several repertory numbers of the S.F. Contemporary Dancers derived from literary classics. The 7-dancer co. produces 6 new works each season. Perfs. are held throughout the year in a handsomely equipped theatre in the group's own $100,000 building.

SAN FRANCISCO CONTEMPORARY DANCERS

No doubt an organization like the San Francisco Contemporary Dancers could not have materialized in a locale which did not have some such background of hospitality to cultural effort. Even so, their struggle to establish themselves has been far from easy. Delving into any saga of success against the odds, one inevitably discovers a key person who is the theorist, the idea man, the organizer — and usually the hardest worker. In this instance that man seems to be the group's founder, director and choreographer. His name is J. Marks.

In the conventional journalistic sense, this slender, dark, good-looking chap is a man of mystery. Pleasantly but firmly, Marks resists the usual inquiries about background, training and the like — about himself and about members of the company. He indicates that the only thing of interest or importance is what is happening now. The esthetic concept of his dance-theatre, he says, is one which he and his colleagues have developed independently — one which does not derive from the existing schools of modern dance.

On the other hand, though he appears to have no lack of confidence, Marks does not indulge in belittling his confreres; in fact, an integral part of the Foundation's program is to present in its theatre — in person or on film — performances by outside soloists and groups. Those to whom Contemporary Dancers have played host include The National Dancers of Ceylon, Charles Weidman, Jose Limon, Erick Hawkins, Ann Halprin, the Frankel-Ryder Dance-Drama Co., the Dancers of India, Gertrude Lippincott, Sophia Delza, Inesita.

There is a clue to Marks' artistic attitudes and the flavor of his creations in the very titles of his works. Most have a somber and intensely dramatic sound — like *The Night is a Sorceress, A Season in Hell, A Moon for the Misbegotten, Oracle of the Branch, Crime and Punishment, Fire Sermon, Desire Under the Elms, Dark Legends, Anna Karenina.* Others, however, suggest a lighter touch: *Puppet Show for People, Beauty and the Beast, Ozark Set, Quite Pretty for a Party, Mother Was a Piltdown Man.*

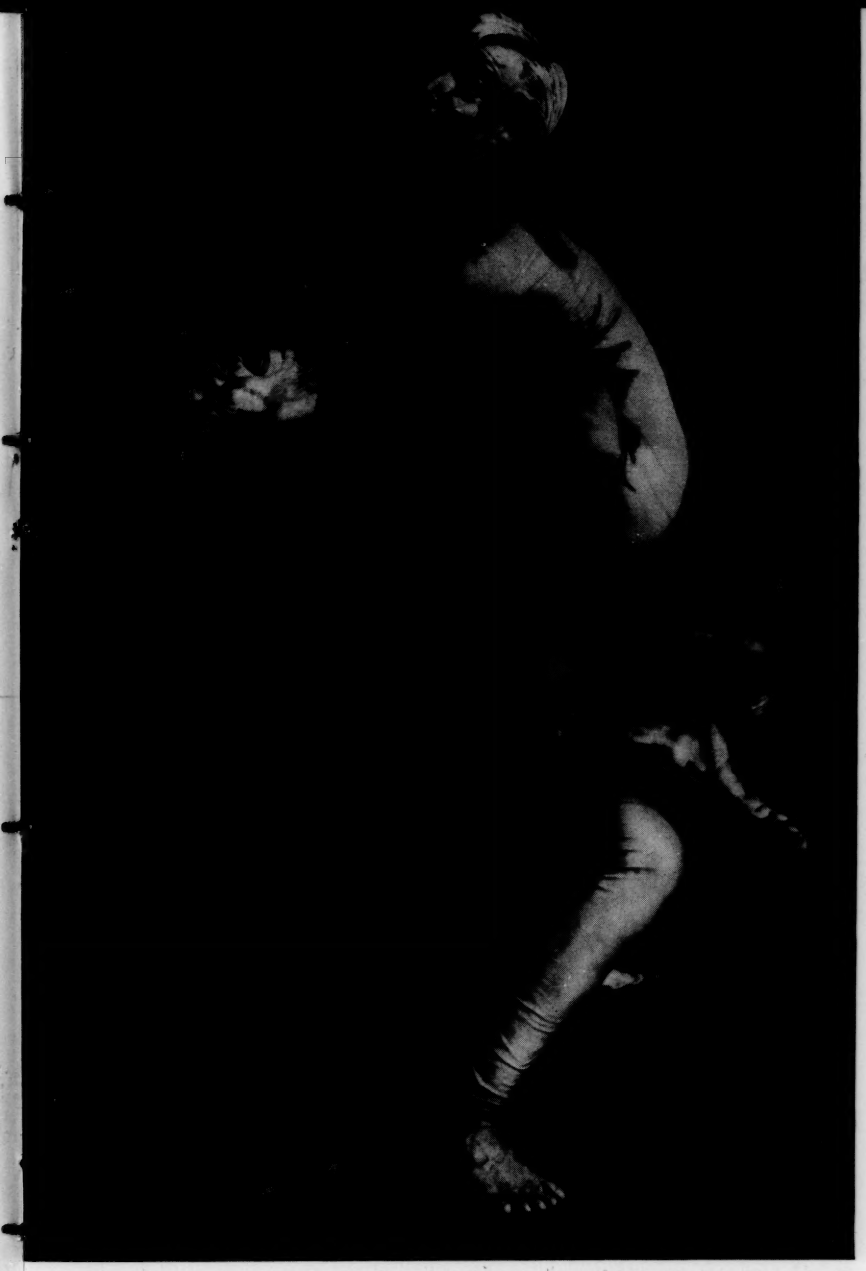
Several of these productions are full-evening in length. The choreographer says that those inspired by novels, plays and poems should not be looked on as being in any sense literal portrayals of the stories. Each theme, he feels, provides a basis for creative expression which, in the final result, amounts to an original work.

Ida Wilcher, speaking on KPFA, said: "J. Marks does in his dance-dramas what Gruenwald did in his painting . . . the aim is not classical discipline, but fervent, baroque emotion. Many parallels can be drawn between the works of Marks and painters — of the German expressionist school in particular . . ." The fact that this quote is published in a company souvenir book suggests that Marks might, at least in part, subscribe to this estimate of his esthetic. Other critics have not always been as sympathetic as Miss Wilcher to Marks' solemn "expressionism," but there has been evidence lately of a brightening in their attitudes.

Critics notwithstanding, the Contemporary Dancers have an audience and manage to find financial support. Though three Blue Book names lead off their patron list (Mrs. Adolph B. Spreckels, Mrs. James Hellman, Mrs. R. W. Sloss), most contributions come from enthusiasts who can afford something like ten dollars a year. The organization has obtained some assistance from foundations, and they gratefully acknowledge a cooperative spirit on the part of the theatrical unions. One of these, the Music Performance Trust Fund, has even donated to the cause.

Two years ago, as part of a fund-raising campaign to enable them to take over their present building, the Contemporary Dancers staged a two-month "saturation drive," which took the form of a city-wide "Toward a Theatre of the Dance Festival." Activities included benefit performances, lecture-demonstrations, public square rallies (complete with brass band), radio and TV programs. At the San Francisco Museum of Art there was a 150-print exhibit, "The Evolution of a Dance Drama," by the group's official photographer, Chic Lloyd. They talked many large stores into contributing window display space, and they persuaded bus, trolley and cable car companies to give free poster space. They report the operation brought in $200,000.

The Foundation's building, at 1725 Washington St., previously the Theatre Arts Colony, was once the studio of the San Francisco Ballet. Designed by Maybeck, the romantic architect who was re-



Surrealistic make-up and costumes contribute to an other-world atmosphere in the S.F. Contemporary Dancers production, "A Season in Hell." Here, Ernest Hernandez is overpowered by adversary James Croshaw. Choreographer J. Marks based the work on the Rimbaud poetry cycle. Score is by Honegger. In addition to their own modern dance programs, the Contemporary Dancers sponsor perfs. by other dance artists, as well as productions of contemporary opera, drama and instrumental music.

sponsible for many San Francisco landmarks (like the Legion of Honor Palace), it was built as a residence in the early 1900's (right after the "fire"). As now remodeled, it contains company and school offices and a large studio on the lower level, and the theatre on the second floor. Foyer and lounges are adorned with Degas and Rodin sculptures and drawings, Bourdelle sketches of Isadora Duncan, scene designs by Gordon Craig, and photo exhibits of the repertory works.

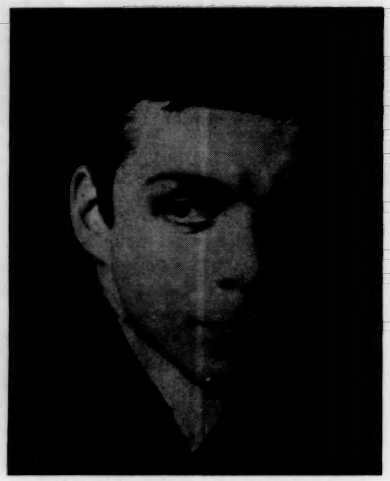
Marks regards the combination company and school as a "theatre-academy of the dance." All performers of the Contemporary Dancers are products of the school and continue to study in its classes. These are divided into a Technical Workshop, a Choreographic Workshop, a lecture series, and children's classes. The Foundation, chartered as a non-profit organization, states that it is accredited as an educational institution by both federal and state governments.

A welcome novelty is the policy of paying the members of the performing company a year-round salary. At present they include James Croshaw (principal soloist and associate director), Anna Howard, Anne Ledin, Nancy Charles, Loretta Vernali and Mr. Marks. They have a busy summer ahead. Plans include a second annual "Lively Arts Festival" (June 25-July 4) and a new comedy work which the San Francisco Contemporary Dancers hope will be the centerpiece for a program to take on their first tour.

THE END

Photographs by Zachary Freyman; Text by Saul Goodman

PAUL TAYLOR



When NYC Ballet premiered *Episodes* — the result of an historic collaboration between George Balanchine and Martha Graham — at City Center last month, Paul Taylor was very much in the limelight too. Although a modern dancer, and one who has, among other considerable credits, performed leading roles in the Graham Co., he appeared in the Balanchine portion of the work — and in an "episode" all his own.

A tall, blonde, introverted individualist (he possesses an impressive technique, but sometimes chooses hardly to move at all on stage), Paul Taylor has been active in the dance for only the past eight years. But his very first encounter with it brought about a sharp turn in his life's activities.

While a student at Syracuse University, he was seeking a summer job. An advertisement in *Dance Magazine*, available in the school library, for a chauffeur and all-around handyman took him to a dance school in Bar Harbor, Maine. He was soon taking ballet and modern dance classes in his free time there.

Returning to the University in the fall, where he was majoring in painting, he was restless and inattentive to his studies, and extremely anxious to resume dance classes. The following summer found him enrolled at Connecticut College as a work-student. Here he continued his modern dance studies under the "greats" — Martha Graham, Jose Limon, and Doris Humphrey. He also studied dance notation. At the end of the session, he appeared in Miss Humphrey's *Song of the West* — his very first stage appearance. He has kept busy ever since, increasing his knowledge of the dance, building up his physical capabilities, dancing, choreographing, quickly climbing to a position of prominence in dance circles.

Born in Pittsburgh, Paul spent little time there. He began his early schooling in Springfield, Mass., soon moved to Washington, D.C., spent several years living on a farm nearby, then attended Lynchburg (Virginia) Prep School. His physical prowess in swimming won him a scholarship at Syracuse University. Up to that time, the only professional dancing he had seen was in the movies. After the summer of 1952 at Connecticut College, he was interested only in continuing his dance classes, working toward a performing career. He came to New York, worked at the International House to earn his keep, and received a partial scholarship to Juilliard. (Through all his subsequent activities, he has continued class with Antony Tudor and Margaret Craske, his ballet teachers at Juilliard.)

Making the most of every hour, he also studied with Martha Graham at her school, and during the Modern Dance Festival at the Alvin Theatre in 1953, he was general understudy to the male roles in the Graham repertoire, but did not appear that season.

Next he joined Merce Cunningham's Co. and spent the summer dancing at Black Mountain College, followed by a two-week season at NYC's Theatre de Lys. Then an invitation from Pearl Lang kept Paul busy appearing with her group at colleges, spending a summer at Jacob's Pillow, and then dancing in New York at the American Dance Festival during May 1955, when he was seen conspicuously in her *Rites* and *Joy Is My Witness*.

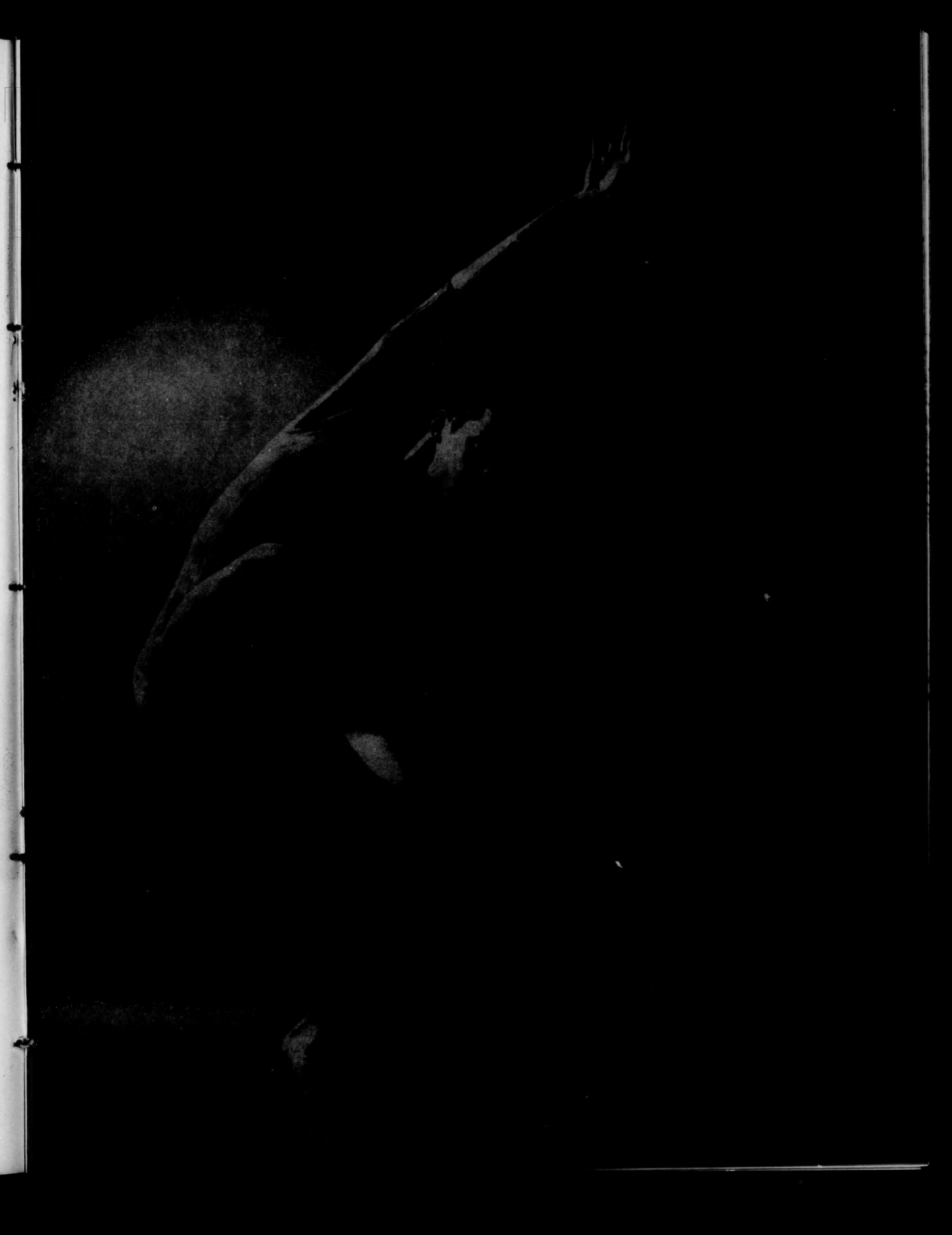
Additional performing credits, long and varied, include working for Charles Weidman in a production of *Lysistrata*; for John Butler on TV's Omnibus; for Jerome Robbins in *Peter Pan* on Broadway and TV; for Natanya Neumann in her *A Time to Love* at a Henry St. Playhouse concert; for Mary Hunter on TV's Look Up and Live; for Michael Kidd in *Li'l Abner* (he left the show before it reached Broadway); for Rod Alexander in a TV Spectacular of *Babes in Toyland*; for Anna Sokolow in *Le Grand Spectacle*, at the Phoenix Theatre; for Lee Sherman on the Vic Damone TV Show.

From Nov. '55 to Feb. '56, he toured the Far East with the Graham Co., dancing in *Ardent Song* and *Diversion of Angels*. In 1958 he appeared prominently as Aegisthus in Miss Graham's full-evening work *Clytemnestra*; then off with the co. on its tour of Israel last summer, adding roles in *Night Journey* and *Tiresias*.

After he felt secure in his basic dance training and was having the opportunity to work under a variety of choreographers, Paul became interested in devising works of his own, and started towards this goal. He has appeared in many concerts locally, some shared, but the last few years have seen him and his company of six in several concerts of all Paul Taylor works.

His "musical" accompaniments have included a recording of a brass band, time signals, the patter of rain, heart beats, wind, noise, and even "in silence," as well as honest-to-goodness music.

His dances, unconventional, frequently even controversial, have won serious critical attention. Still in his twenties, Paul Taylor is gifted, original, provocative.



OPEN LETTER FROM PARIS

BY JERRY BYWATERS

Jerry Bywaters, of Dallas, Texas, is a 1958 graduate in dance from New York's Juilliard School of Music. Winner of a Fulbright Scholarship, she is currently studying ballet, modern dance and mime in Europe, making her headquarters in Paris. This summer she will be teaching American modern jazz dance at the summer course of the Kurt Jooss Folkwang School in Essen, Germany.

After receiving my degree under Antony Tudor and Martha Graham in ballet and modern dance at the Juilliard School of Music in 1958, I applied for and received a Fulbright Fellowship to study ballet, mime and modern dance in Paris, France, for one year. Why did I want to leave New York City, probably the finest place in the world to train a dancer today? I wondered if I had made the right decision. After seven months here in Europe, I believe it was the right decision. And I am writing this note especially to other young dancers, urging them to seek out all opportunities to obtain a scholarship to travel and study abroad as well as at home. I hope my words will help them understand why.

In the company of other Fulbright students, of which I was the only dance student, we sailed from New York in late September, 1958, on the SS. Flandre. When we arrived in Paris we were given a month of orientation. This included a French language course at the Sorbonne, lectures by distinguished French statesmen and representatives from the American Embassy, receptions, tours and personal help and guidance in getting ourselves adjusted into our respective studies, as well as the new experience of living in a foreign country.

I made the rounds of many ballet schools to obtain a picture of the French method of teaching and to decide upon a teacher. Among the prominent ones I visited were Mme Preobrajenska, Mme Egorova and Mme Nora. Also, I was searching out the modern dance activities, and found representatives of the Kurt Jooss school, the Wigman school, and some teachers who were American trained. In some cases, the teachers were quite good, but on the whole I found the level of teaching below that of my training in the United States.

However, from the very beginning of my stay in Paris, there was one new study which lead me into another world and kept me challenged both as a dancer and as a person. This was the study of mime, first with Etienne Decroux, who is now teaching at Actors' Studio in New York, and then with his famous pupil, Marcel Marceau, who has appeared several times in the American theatre and on television.

What an exciting experience it was to be literally thrown into a field of art that was completely new to me, yet basically related to my interest in dance! To discover through the great teacher Decroux what "pure mime" is — so unlike my earlier conception of it — was an awakening for me. For me, as a dancer, this study of the art of silence has become the very bridge between drama and dance. I have found my mind and body constantly absorbed and challenged by this new found knowledge.

As thrilling as this new art experience was, another and even more important adventure was ahead—the discovery for myself and by myself of the wonders of the past. These are the things we are told about in formal classes, but never really comprehend until the fact and the object and the time can be experienced together. These situations and opportunities prevail mostly in Europe. Also, I was away from my family and friends, my home and school; I could see things without easy and familiar means for evaluation. In dance I could look and compare with a sense of complete personal responsibility; I could decide for myself what was good and what needed improving. In daily experiences I could really see what I would be involved in the rest of my life when I returned to America. Then there has been the trite but true "education" that comes of travelling. There was Rome, Naples, Capri, Florence, Venice, Brussels, London—plus the hope of seeing Spain and Germany this summer. And who can be immune to the museums of Europe, where one becomes lost in the gold mine of treasures of the past? And who can resist the opportunities to attend the concerts of dance, music, drama and opera that are ever present?

It is true I have not found technical training in dance up to my expectation, but I remembered what someone recently wrote to me, and it had its calming effect: "Big ideas are harder to find than big techniques." The more I see and do, the greater my debt to this opportunity, and the greater my pride in art in America. I have concluded that America today is going through a creative period of growth and great meaning for its arts. But, from seeing here in Europe the "renaissances" of the past, I also realize the danger of being too proud.

Surely we must constantly strive to keep up our standards and improve them. But I also wish that in America art could become a true and integrated part of life, as it has been in Europe through generations.

Away from the States I found new meaning to an already favorite paragraph from Constantin Stanislavski's book *My Life In Art:*

"I mention all these memories also to show young artists how important it is for us to take in as many beautiful and strong impressions as we can. The artist must look at, and not only look at, but know how to see, the beautiful in all the spheres of his own art, and of all other arts, and of life. He needs impressions of good performances, art, concerts, museums, voyages, and pictures of all tendencies, from the most academic to the most futuristic, for no one knows what will move his soul and open the treasure house of his creative gifts. All tendencies are good which help to create the beautiful life of the human spirit in artistic forms, that is, which reach the fundamental goal of art."

THE END

FULBRIGHT SCHOLARSHIPS

Basic eligibility requirements:

1. U.S. citizenship at time of application.
2. A bachelor degree or its equivalent (for dance, 4 years of professional study is the basic eligibility requirement).
3. Sufficient knowledge of the language of the country for which application is made (unless the language of that country is not generally taught in the U.S.) to carry out the proposed study and to communicate with the people of the country.
4. Good health.

Those interested should apply: a) through the campus Fulbright advisor at their college, university or professional school; or b) directly to the Institute of International Education, 1 East 67th St., NYC 21, which administers the program for the U.S. Government.

Shari rehearses with Pat Boone for an appearance on his TV show. Dance director Bill Foster in the foreground.

Herb Flatow

THE ADVENTURES OF SHARI LEWIS

Early dance career thwarted, a TV favorite returns to dance

BY DAVID LEDDICK

Shari Lewis with Lamb Chop and Charlie Horse. Shari again won two Emmy Awards: 1) TV's Outstanding Female Personality; 2) Leading Young People's Program.

Ron Frankel

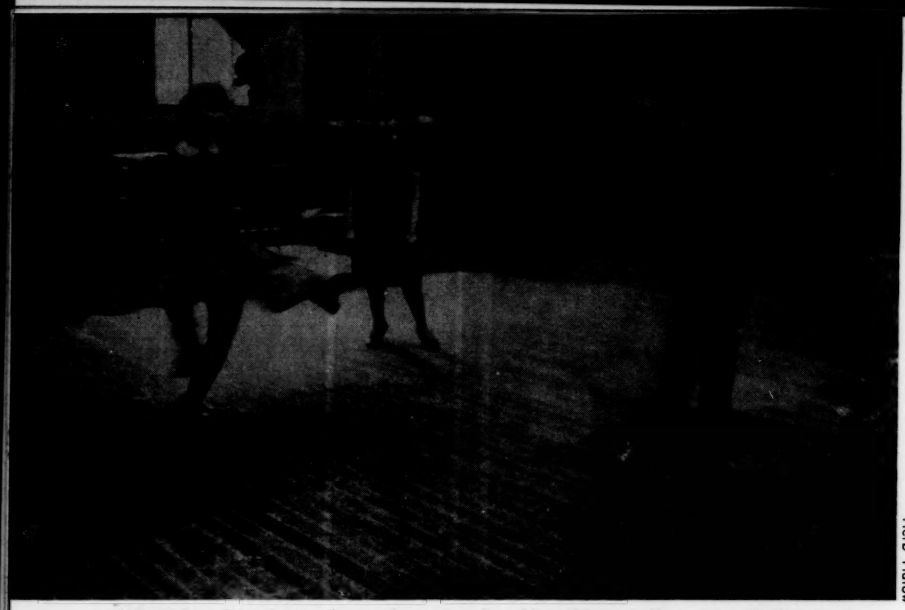
Looking for a sure-fire theatrical plot? Here's one about a girl who wants to dance more than anything. She studies hard and well for many years, and finally gets her first job dancing in summer stock. Her new career is almost immediately halted, perhaps for good, when she breaks an ankle.

But does she give up? She does not. During her recuperation she bravely embarks on a second career. She starts to work with puppets and becomes a ventriloquist. Charming, pretty and very hard-working, before you know it she is the star of her own television show.

And although nobody thinks of her as a dancer, secretly she still pines to dance. Then one day she is asked to do a guest appearance on a TV show. She dances, she's a hit, and . . .

It sounds like fiction. But it's the real-life story of Shari Lewis, star of her own "Hi, Mom" television show, who is just at the beginning of a zooming theatrical career.

Like the story of her life, Shari personally is interesting. And people who know her don't react mildly. *(Over)*



Herb Flatow

Shari learns a dance from choreographer Matt Mattox. Her sister Bobby looks on.

The secretary at a ballet school where she has studied said to us: "Shari has never lost track of herself. I've known her for many years, and when we meet she's still friendly, still the same. Not many people do that anywhere — let alone in show business." She adds, "You can see how 'real' she is on her TV show. She actually plays with those children, not just entertains them."

A writer who has done material for Shari says: "She adds more of herself to a script than any performer I've worked for. She's sensitive, works intelligently, and is completely professional." He went on, "I had dinner at her home not long ago. She mentioned a puppet she'd had worked with at one time, and going to a closet brought out the doll and held it in her lap, and suddenly it said, 'Shari doesn't love me anymore. She's left me in the closet for a whole year.' Of course it was Shari herself talking, but it was such a surprise that it left me stunned. It's very like Shari to express her personal feelings in terms of her profession."

And a girl who went to ballet school with Shari not long ago remembers: "She was always too good tempered to be true. Of course it was obvious even then that she had a lot of talent, but what I really remember is that she had trouble with her metatarsals."

We spoke with Shari Lewis during a recent rehearsal for a TV appearance. Resembling Gwen Verdon, junior miss size, she was working with dancer-choreographer Matt Mattox. Sitting in, or rather dancing in, was Shari's sister Bobby. A senior at the School of Performing Arts, Bobby learns all of Shari's dances with her and helps at rehearsals.

Shari talked first about her dance background. "I started studying when I was a little girl," she said. "I studied with Mme Vera Nemtchinova for ten years, and then at the School of American Ballet, where I worked with Anatole Oboukhoff, for three years.

"I've studied Spanish dancing with Cansino," she adds, "and ethnic with Nimura. And for tap dancing I studied with Carlos."

Although she considers dance the backbone of her career, she is well fortified in many directions. She is currently studying voice with Lydia Chaliapin. For her dramatic training she has been a student of Sanford Meisner at the Neighborhood Playhouse and has studied at Columbia University.

"I made my first stage appearance at the age of three," Shari points out. "And I've been working on television since there was any such thing. I was only thirteen when I first appeared on TV.

"My father, who's now on the faculty of Yeshiva University, has always been an amateur magician. I used to work with him, and we appeared at benefits and did USO work. All that kind of thing. I guess I've just always assumed I'd be an entertainer."

"I really thought I was on my way to be a dancer," she continued, "when I got my first stock job. I was dancing for Zachary Solov at the Lambertville, N.J., Music Tent. I was just sixteen. I did fourteen shows and loved it. And then I wound the whole thing up by breaking my ankle.

"I was crushed. The doctor said I couldn't seriously think about dancing for a long, long time, if ever. That's when I started to work with my puppets. After lots of experimentation, I finally came up with my two favorites, Charlie Horse and Lamb Chop."

Had her dance training helped with her puppets in any way? "Oh, yes," she said, "I've studied Oriental dance in particular because of the control it gives my hands. A puppet's expression can be altered with the tiniest movement of a knuckle, and any training for the hands helps a great deal. In fact, I'm studying Hawaiian dance right now to get ideas for doing stories and pantomime, just with my hands."

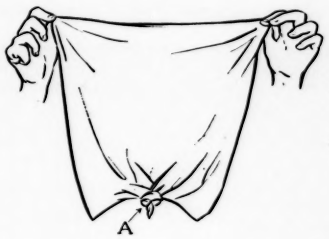
Most television watchers know the rest of the Shari Lewis story. She had her own children's show every weekday on NBC-TV as well as other spots. RCA Records put out *Fun In Shariland*, in which Shari sings some classic and some of her own children's play songs. Citadel Press published *The Shari Lewis Puppet Book*. Last spring she added the right note of romance to her success story when she became the wife of Jeremy Tarcher, television producer and packager.

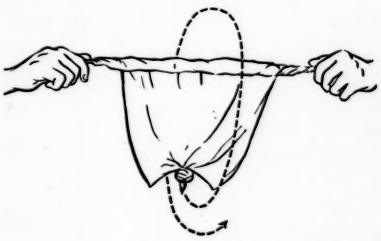
In the meanwhile, TV producers began to realize that Mom was watching the morning show right along with the children, and Shari began to get invitations to do evening shows. "It was on an Eydie Gorme-Steve Lawrence show last summer that I did a dance sequence. It went very well, and I decided to do more."

"I've danced on the Pat Boone, Patti Page, Your Hit Parade and Gary Moore shows — all within the last few months. And I will, of course, dance on the Chevy Dinah Shore Show when I appear on it on June 14."

Shari finished her duties with the "Hi, Mom" show at the end of March. Early this summer she will have a regular evening series. The important invitations to make guest appearances on major shows continue. And there is talk of a major singing-dancing role in a Broadway musical.

We wait with excitement for the next chapter in the life of Shari Lewis, whose adventures in theatreland make most fictitous scripts sound dull. *THE END*





COPPELIA, THE DANCING HANDKERCHIEF

HERE'S HOW:

Make a knot in a handkerchief at point A along the edge and right in between two adjacent corners. Now hold the handkerchief upside down so that the knot is hanging as in the second picture. Holding those two corners firmly, twirl the handkerchief away from you, around and around, over and over again until all that remains is a twirled rope of hanky, with two loose ends and a knot in the center. Grasp the two twirled ends of the hanky rope in one hand and hold your hands as shown in picture four.

If you bring your hands together and apart slightly, the ballet dancer will bend her knees and bow. To make her twirl and kick her legs high in the air, pull your hands rather sharply apart and let go of one leg. (But hold on to the other!!!) Wheeeeeee! You can make her go through her whirling dance over and over again by retwirling the hanky as in picture three. After all, one good turn deserves another.

from "The Shari Lewis Puppet Book," published by Citadel Press, NYC

REGIONAL BALLET – U.S.A.

A Monthly Feature

Adriana Keathley and Robert Pike lead the Miami Ballet in "Maritana," choreographed by Thomas Armour. The Miami Co. hosted the 1959 Festival.

DECISIONS IN THE SUN

Report on the Fourth Annual Southeastern Regional Ballet Festival — Miami, Florida — April 23-25, 1959

BY DORIS HERING

Here was Miami at its loveliest. The sun warmed the patio of the Hotel McAllister Presidential Suite, and its rays played coquettishly at the windows of the conference room.

But its efforts were in vain. Nobody was paying the least bit of attention to it. Inside, around the baize table, eleven people sat in earnest discussion.

They were the members of the Executive Board of the Southeastern Regional Ballet Festival — plus three members of the Advisory Board — plus a public stenographer. (Later the stenographer confessed that dance people talked harder and faster and set up more of a criss-cross of ideas than any of the business executives whose conferences she usually recorded).

But this was an unusually close-knit group. Most of them had been through three Festivals together. As this fourth one was about to begin, they were feeling certain pressures, certain responsibilities.

Primary was the need to get their house in order before next year's Southeastern Festival, which will be a milestone. And equally urgent was the realization that they would no longer be the only Regional Festival. The following month, the Northeast would take its place in the picture. And the Pacific Coast and Southwest were probably not too far off.

And so, conscious of this pace-setting role, the Executive Board listened with special attention as their President, Thomas Armour (whose Miami Ballet was this year's Festival Host), read the minutes of last year's proceedings. They carefully suggested corrections. And they began to formulate decisions that would become basic themes for the entire Festival.

The decisions had to do with strengthening the membership requirements of the Festival Organization; establishing a more creative (and less competitive) atmosphere at the Festivals; and enhancing the prestige value of belonging to a Festival Organization.

Needless to say, the Saturday night performance was the crowning event of the week-end.

The preparatory work for a spring Festival performance actually begins during the prior fall. At this time, the members in good standing (regional companies who have paid their $100 per annum dues) write to the President (who is also the Festival Host for that year) indicating that they would like to offer works for possible inclusion in the Festival. Not all members wish each year to offer works.

Ten groups wrote to Thomas Armour. This year's Adjudicator chosen by the Executive Board to select the performing companies was Ted Shawn, who has manifested his interest in the regional ballet companies by inviting two of them to perform at Jacob's Pillow.

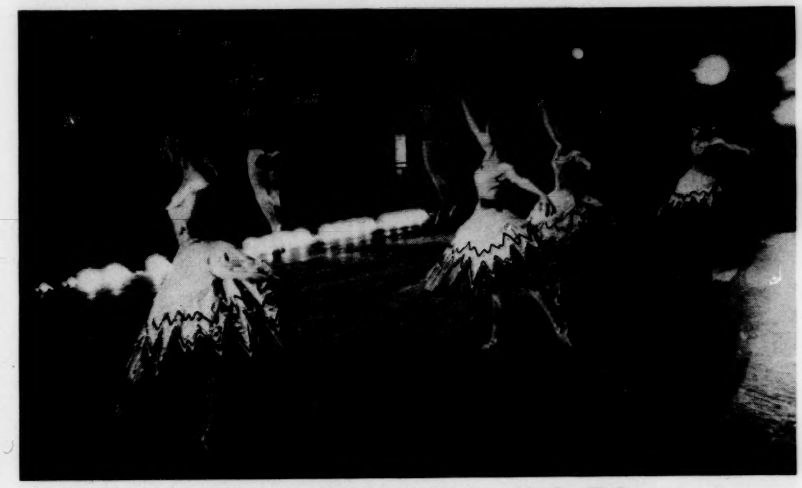
Mr. Shawn set out bravely in January, viewed all of the companies (most of them showed him two or three works), and submitted his report. Seven full ballets and a pas de deux were selected.

For many groups who do not have access to specialized dance criticism in their local papers, the report of the Adjudicator (which is sent to all company directors) is almost as important as the opportunity to perform at the Festival. For it enables them to have an objective evaluation of their work and to be judged on an equal footing with groups in other cities.

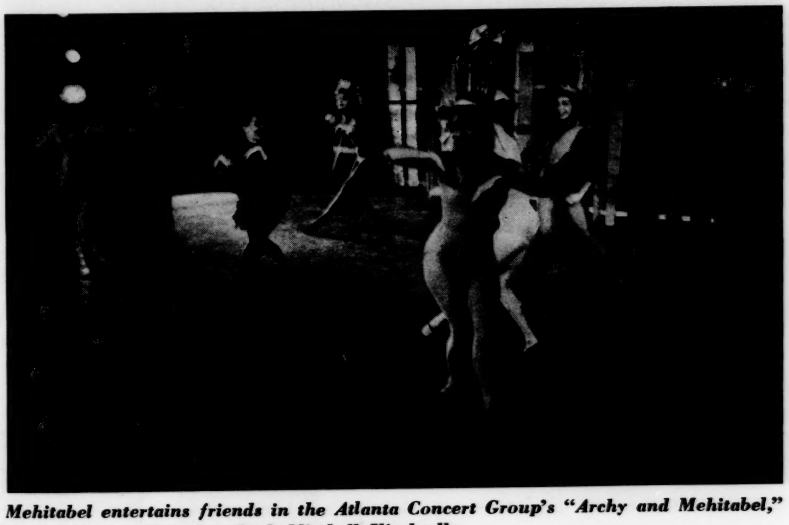
Transporting a regional ballet company to a Festival is not easy. For the companies all have limited funds. And since their dancers are mostly of school age, time away from home must be carefully planned.

It was amusing to see the different groups arrive this year. Nine members of the Memphis Civic Ballet negotiated the 2300 miles in a station wagon hired for the occasion. The Jacksonville Civic Ballet and the Nashville Ballet Guild came in chartered buses (with the Jacksonville group sporting a brave banner reading "Twelfth Successful Year"). Others came

Gage Bush (right), principal dancer of the Birmingham Civic Ballet, faces Richard Englund, co's Artistic Director, in Mr. Englund's "Confetti."



The Memphis Civic Ballet presented "Pas de Six" by Charles Kirby.



Mehitabel entertains friends in the Atlanta Concert Group's "Archy and Mehitabel," choreo. by co. Director, Ruth Mitchell Kimbrell.

by train or plane.

For the young participants, the dress rehearsal, which lasted virtually all day on April 24, was almost as exciting as that evening's performance. They sat in the Dade County Auditorium — interested, critical, enthusiastic. After each number, they burst into spontaneous applause. And each group, as it was allotted the stage, behaved with professional decorum.

The three most polished groups on the evening's performance were the Memphis Civic Ballet, the Birmingham Civic Ballet, and the Miami Ballet. And all three presented non-programmatic works.

New to the Festival Organization was the Memphis group. It offered an engaging *Pas de Six* choreographed by Charles Kirby. The work, most stylishly costumed by Mr. Kirby, presented the dancers in cantering groups-of-three and in nicely contrasted solos. The choreographic material had just enough symmetry of design to keep it gracefully related to the Glazounov music — and enough variety to make it seem spontaneous. But we should like to have seen just a bit more "flair" in performance style. While gracious and open in their upper body carriage, the dancers, trained by Artistic Director Manolo Agullo, tended to be sluggish in legs and feet.

The Birmingham Civic Ballet improves steadily . . . as does the choreography of its Artistic Director, Richard Englund. Although his *Confetti,* a pas de neuf to the Khatchaturian "Masquerade Suite," had slight overtones of Balanchine's *La Valse,* Mr. Englund has gone a long way toward finding a style of his own. It is an essentially crisp and clean one, though with not too much of a lyric dimension.

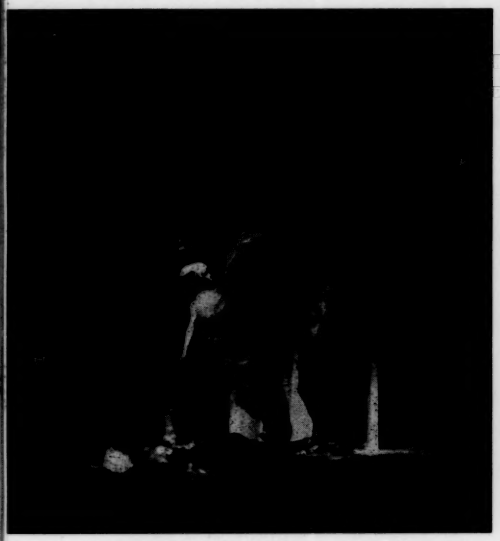
The dancers, sometimes in couples, sometimes in solo—or with three girls separated out in a leit-motif of their own—wove a constant interplay of leaving and returning, of flirtation and courtship. The work was elegantly performed. But along with its subtle undertones of irony, we should like to have seen a bit more sense of fun.

There was also a touch of satire in Thomas Armour's *Maritana,* created for his Miami Ballet. But the satire had to do with dancing style (a comment upon the Romantic body-line) rather than with a social situation.

Mr. Armour's company performs with absolute clarity of placement. The dancers know what is required of them. And they are comfortable in its demands. The choreography, while not especially daring

(Over)

Anne Burton and Robert Barnett of the Atlanta Civic Ballet in the "Nutcracker Pas de Deux" staged by Mr. Barnett "d'apres" Balanchine.



"Abstract," the offering of the Jacksonville Ballet Guild, was created by Artistic Director Betty Hyatt Ogilvie.

Top: Members of the Nashville Ballet Society in "Suite Espagnole — Maja de Goya" by co's Artistic Director, Albertine Maxwell.

Bottom: A bit of Old Paris in the Jacksonville Civic Ballet's "Adieu Tristesse," staged by Artistic Director Dorothy Hinson Burnson.

Left row, top to bottom: New Officers of Southeastern Regional Ballet Festival Assn. *Pres., Pittman Corry (Southern Ballet of Atlanta); First Vice Pres., William Habich (Louisville Ballet); Second Vice Pres., Betty Hyatt Ogilvie (Jacksonville Ballet Guild); Treas., Mrs. Guy Bates (Memphis Civic Ballet); Alternate, Albertine Maxwell (Nashville Ballet Society); Past Pres., Thomas Armour (Miami Ballet); Coordinator to Advisory Board, Dorothy Alexander (Atlanta Civic Ballet)*

Right row, top to bottom: Additional co. directors attending Festival

Richard Englund (Birmingham Civic Ballet), Manolo Agullo (Memphis Civic Ballet), Dorothy Hinson Burnson (Jacksonville Civic Ballet), Edith Royal (Civic Ballet of Central Florida), Ruth Mitchell Kimbrell (Atlanta Concert Group), Jo Anna (Palm Beach Ballet), Candy Vogel (Clearwater Ballet Theatre)

PHOTOS BY FRANK ZAGARINO

either musically or in terms of content, also had a sense of knowing where it was going — and of how a phrase should begin and end.

Perhaps the only moment of what we might call "true" dancing — a dimension beyond harmonious movement-to-music — occurred in the *Nutcracker Pas de Deux* offered by the Atlanta Civic Ballet and performed by Ann Burton and Robert Barnett.

Mr. Barnett staged the pas de deux after the Balanchine version. Never have we seen it performed so warmly. Without forgetting that it is essentially a display piece, Mr. Barnett and Miss Burton presented it as a dance of love. And because Miss Burton is very young and very radiant, it was somehow a dance of young love — of nascent awareness.

Ann Burton is an exceptional dancer. She has been so securely trained that she can forget the "how" and convey every bit of the joy-in-movement that is naturally hers. And Mr. Barnett has begun to develop a new facet of his performing style since leaving the New York City Ballet — that of the true cavalier, gallant, protective, disciplined.

There was also a sense of enjoyment, though of a more conscious kind, in the Jacksonville Civic Ballet's *Adieu Tristesse*. Patterned after Massine's *Gaîté Parisienne* (but without its adroit sense of characterization), the work was a jolly sortie into the world of can-can and "vie parisienne."

The garish colors of the costumes did much to obliterate the natural charm of the young dancers, and the work was too long for its particular kind of choreographic material. But it was performed with admirable discipline (when choreographer Dorothy Hinson Burnson brings out a line of girls, it is *really* a line. It does not straggle.) and a sophisticated awareness of stage projection.

A great teacher of dance composition like Doris Humphrey would probably have enjoyed working with Betty Ogilvie, Director of the Jacksonville Ballet Guild and choreographer of their Festival offering entitled *Abstract*. For Miss Ogilvie has an abundance of natural choreographic talent. She has an innate sense of design, and she is kinesthetically adventuresome. But what she lacks — and what a good teacher of composition could give her — is the ability to clarify her ideas fully before setting them into dance form.

Abstract, unbecomingly costumed in

(Continued on Page 62)

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YD BOOKSHELF

The Swan
by Helen May; Illust. by Peggy Fortnum
Thomas Nelson & Sons, NYC, 1959
84 pp. Illus. $2.95

Would you like to study ballet with Anna Pavlova? As Pavlova is dead, it is obvious that you can't. But if you will read *The Swan* by Helen May, you can have a truly marvelous glimpse of what it would have been like to have had the great Anna Pavlova as your teacher. Helen May was chosen by Anna Pavlova from thousands of children to be one of her eight English pupils.

Because the actual details of Pavlova's career are common knowledge, they are told swiftly and factually with great charm and insight. Happily, Miss May has chosen to illuminate her beloved teacher by little-known stories and anecdotes told from the point of view of her students, her gardener and her housekeeper. The fact that many of the legends surrounding the great ballerina are actually based on truth is a delight to all who revere her memory.

Peggy Fortnum's line drawings capture the gaiety of Pavlova's movement most successfully, while the color pages are little gems of beauty. *The Swan* is a welcome tribute to a great dancer, and a real addition to ballet biographies.

The Ballet Student's Primer
by Kay Ambrose
Alfred A. Knopf, NYC, 1957
80 pp. Illus. $2.50

The Ballet Student's Primer, the work of Kay Ambrose in collaboration with Celia Franca, is exactly what its subtitle says it is: "a concentrated guide for beginners of all ages." Those not already familiar with it (it was first published in 1954, and is now in its third printing) should be. It is a gay and vivacious little book. The text is excellent and the action drawings by Miss Ambrose, entrancing. To say they are correct is an understatement, for they also have amazing movement and validity. As they are also deliciously humorous, this is a book that shouldn't be missed.

The Ballet Student's Primer is jam-packed with all the information a serious young ballet dancer needs to know about ballet, how to do a great many steps on various levels of ability, as well as practice clothes and toe shoes. There is also an admirable explanation of the professional approach to ballet.

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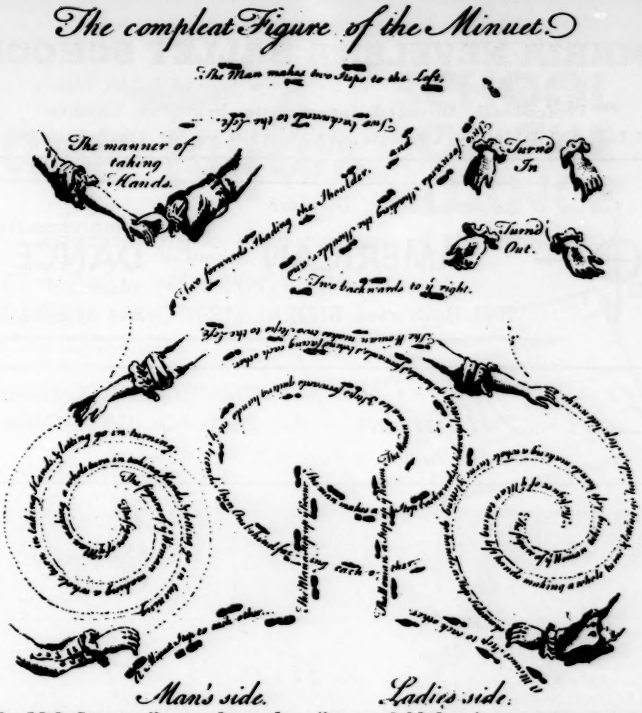
INTRODUCTION TO DANCE NOTATION

CHAPTER VI: THE EVOLUTION OF DANCE NOTATION, 1700-1800

BY REGINA WOODY



"The 18th Century," says the author, "was a field day for notation systems." Above, an illustration from "An Easy Introduction to Dancing, or the Movements in the Minuet Fully Explained." George Bickham, London 1738.

Though Feuillet's was the best notation available in the 18th Century, dancing was becoming much more complicated, and the need for improvement in the notation was self-evident.

So many choreographers, teachers and dancers saw this need, and either attempted to improve Feuillet's system or evolve a new one all their own, that any attempt to list their names would read like a Who's Who in dance. The main thing to remember is that 1700 to 1800 was a field day for notation systems, and that practically everyone of any importance in the dance tried to get into the act.

An attempt to simplify the Feuillet notation was made by Kellom Tomlinson, an Englishman, when he published a translation of a French book called *The French Art of Dancing.*

An attempt at a new notation was made by George Bickham when he published *An Easy Introduction To Dancing* in 1738. It is a notation (illustrated on this page) which uses a word explanation of the steps, curling about in the proper floor patterns. This was keyed to tiny drawings of the hands and feet in the proper positions. Both the men's steps and those of the ladies were carefully notated and labelled. Artistically, it was a charming conceit, but it could hardly function as a true method of notating dance.

The idea of marking the time of the steps by original forms and shapes was solved to some extent by Favrier, aided by the noted dancer Dupré. Here was a real contribution.

The need for a notation for the arms was solved by Malpied, who is believed to have been the first to notate the various arm positions. His *Traité sur la Dance* shows them in various symbols keyed by number to the proper sequence of steps and music. Previously arm movements had been merely indicated as they appeared in a certain sequence of movement. However, while Malpied devised original arm movement symbols, his notation principle seems to have been based on Rameau's, which in turn, was based on Favrier's adaptation of the Feuillet notation!

The *Encyclopedie* of Diderot and d'Alembert, 1751-1772, has a most comprehensive article on the Favrier-Feuillet notation, which it declares is of inestimable value. On the other hand, a colleague of Diderot's, Giovanni Gallini, considered the Favrier-Feuillet system to be "unintelligible and useless." You see the the question of the value of a dance notation was as much argued then as now.

Jean Georges Noverre, one of the great original minds of this period, agreed that there ought to be a way of "setting down dances by the aid of different signs," and even added that "it could acquire a measure of usefulness and I propose to discuss it with you." He never did, however, and was a violent opponent of the Feuillet dance notation. While his *Lettres sur la Danse* are of inestimable importance to dance students, his conclusions on the art of dance notation should not be accepted blindly, for he writes that "A good musician will read two hundred bars in an instant whereas an excellent chorégraph (dance notator) will not decipher two hundred bars of dance notation in two hours." This is, of course, open to dispute. Very few musicians can read two hundred bars of a difficult score in "an instant," while an equally good dance notator could certainly manage to read two hundred bars from his dance score almost as quickly as the good musician could read his.

What is even more illuminating is the fact that because Noverre had none of his ballets notated, none remain, while those dances which were notated in Feuillet's "too difficult" notation can be read and reproduced today by anyone who will take the trouble to study Feuillet's *L'Art D'Ecrire la Danse.* THE END

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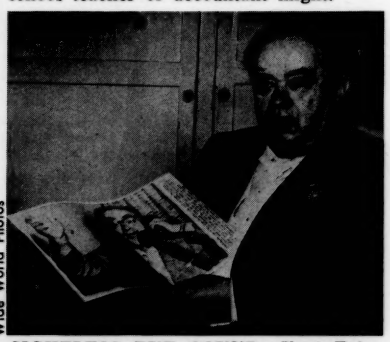
BOLSHOI BACKSTAGE

(Continued from Page 25)

so. A few of them are quite gregarious, obviously interested in things American, and frequently attempt conversation. But most of them seemed so wrapped up in their work that they hardly noticed they were not in Russia. This was verified for me by a press report of the dancers' trip around Manhattan by boat. The reporter wrote that they really didn't pay much attention. But, of course, this might be a Russian way for not being overly impressed.

As dancers and performers, however, they are something completely different from members of the American theater. The security of their lives and the frequent opportunity to perform seem to have abolished any nervous competitiveness. Every member of the company seems well satisfied with his work, and regards it with the directness and acceptance that a school teacher or accountant might.



Wide World Photos

SIGHTLESS BUT SOUND: Yuri Faier, Bolshoi's brilliant and all-but-blind conductor, holds in his hand a photograph of Myron Faier, of Miami Beach, taken as the two brothers spoke to each other for the first time since 1914.

On the other hand, it occurred to me that, in a way, they are only the tools for a theatrical production. Their years of training in dance and mime have made them instruments for the choreographer and stage director. But there was little feeling of any individuality. And I got the impression that for them the performer is truly only the paid servant of the public.

These dancers are idolized in Russia, true, but as performers or artists rather than as people. Off-stage they are no more than hard-working technicians, just part of the stage illusion, and only slightly more important than a stage hand or a make-up man. To one accustomed to the U.S. scene, where theatrical personalities are virtually our national nobility, this is almost incomprehensible. *THE END*

THE BOOKSHELF

Dance Perspectives. Vol. I, No. 2, Spring 1959.
"Writing on Lev Ivanov," by Yury Slonimsky and M. Borisoglebsky, translated and edited with annotations by Anatole Chujoy.

81 pp. $1.50 per issue; $5.00 a year.

Reviewed by Lillian Moore

With its second issue, the new quarterly *Dance Perspectives* definitely affirms its policy of presenting articles of international importance and permanent value. At the same time its current number, devoted to the Russian choreographer Lev Ivanov, happens to be especially appropriate just now, because of the visit of the Bolshoi Ballet.

Swan Lake is probably the most universally beloved work in all ballet repertoire. Although Ivanov's choreography for the familiar second act has endeared his name to balletomanes everywhere, little has been known (outside of Russia, at least) about the man and the artist. In making these biographical and critical studies available for the first time in English, Anatole Chujoy has made a valuable contribution to dance literature.

Active during a period when it was almost impossible for a native Russian to earn recognition in his own ballet company, Ivanov worked constantly in the shadow of Marius Petipa. Nevertheless, through his distinctive qualities of intense musicality and poetic imagination, he left his personal imprint on everything he touched, and notably on *Swan Lake* and *The Nutcracker*. The original versions of these ballets are vividly described, and it is surprising to find how often there is a thrill of recognition when a phrase evokes the picture of a choreographic passage.

The original essays are greatly enhanced by the translator's authoritative notes and comments. He has also prepared a list of productions of Ivanov ballets in New York, which will help make this monograph indispensable to everyone interested in the background of contemporary ballet.

The format of the new magazine is convenient and attractive, and the illustrations (many of which are drawn from the rich resources of the New York Public Library) are plentiful, well-chosen and unfamiliar.

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(Continued from Page 57)

white wigs and blue leotards, was not so much an abstraction as a free association. Despite its lack of emotional focus, it was replete with fascinating moments, and it was danced with pliancy by Miss Ogilvie's delightful young company.

This year there was considerable preliminary interest in the fact that the Festival was, for the first time, to include two works in non-balletic idiom—a "Spanish" work by the Nashville Ballet Society, and a "modern" work by a new member, the Atlanta Concert Group. In both cases, the anticipation exceeded the event.

As a pedagogical device it makes good sense to challenge ballet-trained youngsters with a new technique. And Albertine, Director and Choreographer of the Nashville Ballet Society, did so by teaching her girls a Spanish dance *(Suite Espagnole — Maja de Goya).* But using a new technique as a teaching device, and presenting it on the stage, are different.

It takes time to learn the "bien asentado" line of the back. It takes time to differentiate between a "zapateado" that is merely stamping and one that is a subtle conversation with the floor. The Nashville dancers have not yet achieved either of these. And Albertine's own Spanish technique (she danced the central role) is sound but not up to performing pitch.

The Atlanta Concert Group, led by Ruth Mitchell Kimbrell, selected a potentially flavorful theme—the story of *Archy and Mehitabel.* Performed to a pot-pourri of Ellington, Kleinsinger, and Walton, the work had a fundamental style problem.

Its idiom — incorrectly identified by some as modern — was ballet watered down with jazz clichés. And even more fundamental was the fact that Miss Kimbrell had some theatrically fascinating characters to work with — the dissolute but loveable cat and the clever and appealing cockroach. But she did not find pungent, characteristic movement for them. Despite this lack of craftsmanship, Miss Kimbrell has a feeling for the stage, and with more training, could probably produce viable choreography.

And perhaps it is in this area — the opportunity for learning about their craft—that the Regional Ballet Festivals have so far failed the company directors (those who have presented works and those who have come to observe, with the idea of possibly joining).

This year, the need for a "learning atmosphere" kept being expressed at the executive meetings, at the symposium, at the general meeting. And several people

suggested reviving the workshop idea — tried, but not properly developed, at the Birmingham Festival of 1958.

There are two ways in which the workshop concept could be handled. One would be out of existing material, and the other with specially prepared material.

Working with existing material, an outstanding professional choreographer (but one with sound teaching experience) could be invited to discuss choreographic problems evolving from the major performance.

Or a workshop evening could be planned. At this time, those who wished could offer sections of long works-in-progress, or they could offer brief works. This program should be in practice clothes and without special scenery and lighting. Afterward, the works would be discussed by the invited expert. The atmosphere should not be a competitive one, but one in which all were there to learn.

There is a second, even more fundamental, way of approaching the workshop idea. This would be to select subjects for study and to have the illustrative material created right on the spot by those attending. In this context there should be several workshops (or study groups) with topics like "the relationship of movement to music" . . . "building dynamics in a composition" . . . "the use of rhythm in choreography" . . . "choosing suitable subject matter for dance" . . . "characterization in choreography." The possibilities are infinite.

Some of these could be supervised by the more experienced Festival choreographers. Some could be under invited professionals. Some could be arranged on a level for the company directors. Some could be arranged on a level for young people, with the directors as observers.

In other words, a more dynamic "learning atmosphere" is needed at the Festivals. In line with this need, the Festival's Honor Guest, Ted Shawn, suggested that there be more activities of educational benefit offered to the dancers. Stimulated by the idea, the members of the Memphis Civic Ballet spent several evenings, after they returned home, discussing what they had derived from the trip to Miami and what they would like to see added to future Festivals.

Their reactions were probably typical of those of the other young people attending. They wanted a symposium or series of symposiums for the dancers, instead of just for the directors. They wanted to dis-

(Continued on Page 82)

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THE LADY KNOWN AS LIL

BY DONALD DUNCAN

PHOTOS BY RICHARD JENNINGS

There's a spot in Hollywood which the eager autograph hounds ought to discover. It's not outside a movie or TV studio, nor at the door of a well-known restaurant. This gathering place of show folk is right on Hollywood Boulevard near Highland Avenue. It's a handsomely appointed, brightly lighted store called Hoffert's Chicago Theatrical Shoe Company. The attraction is two-fold: a superbly stocked dancewear emporium, and a vivacious, friendly lady known to all as "Lil" — otherwise Mrs. Lillian Hoffert.

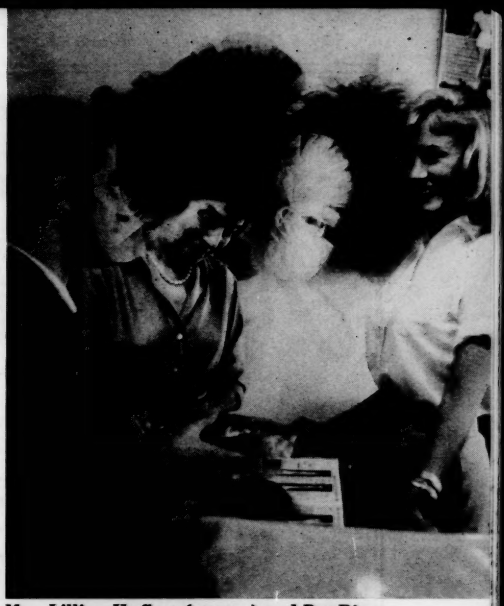
With a little patient waiting, the fans might land signatures from luminaries like Dinah Shore, Ray Bolger, Mitzi Gaynor, Ann Sothern, Red Skelton, Eve Arden, Barrie Chase, Leslie Caron, Jayne Mansfield, and maybe even Jayne Jr. — all "dropping in to see Lil." A visit by any one of them might mean the purchase of a trifling costume item for a new show, or might be the prelude for a whopping order for a big production number at NBC, CBS, ABC, Desilu, the Greek Theatre, or Las Vegas.

When we "dropped in to see Lil" recently, the caller-of-the-moment was Richard Barstow, then in Hollywood readying the current Judy Garland Show. The choreographer was not there to buy anything, but merely to pay his respects to an old friend. He and his sister Edith have been customers of the Hoffert family during most of their nigh-onto-forty years in show business. ("We began as infants," he admonished us to report.) He recalled the time in the Roaring Twenties when, as a publicity stunt to hypo business at the Boston vaudeville house where he was playing, he was talked into taking a crack at the world's record for walking *en pointe*. (The record then was a paltry two miles.) Over the rough cobblestones of Beantown, Barstow trudged four and a half miles, wearing out three pairs of toe slippers on the arduous journey. "Those were Hoffert shoes," he added, "the same kind you're selling here today."

On the way out, Barstow exchanged more reminiscences — this time with Pat Rico, a dancer-teacher on Mrs. Hoffert's sales staff. Their auld lang syne encounter included an on-the-spot reconstruction, to the vast amusement of the waiting customers, of a routine Rico had danced for Barstow in the Judy Garland film *A Star Is Born*.

Next on the list of the morning visitors were three dancing teachers — a ballet instructor from the San Fernando Valley, a Hollywood modern jazz specialist, and a tap teacher from Santa Monica. There followed three earnest consultation sessions wth Lil on problems relating to dance wear for classes and costumes for student shows. Mrs. Hoffert is "big" with the Southern California dancing teachers, and any number will testify to the great help she has been to them through recommendations which are both practical and imaginative.

Lil attributes her loyal following in large part to her fanaticism for "style consciousness," and the smart appearance of her store reflects that philosophy. She is the implacable enemy of old-fashioned drabness in class, rehearsal or audition clothes. Not long ago a young lady happened to mention that she was due for an important movie tryout the next morning. Mrs. Hoffert dropped everything to spend an hour getting together an attractive outfit for the would-be starlet. Minutes after



Mrs. Lillian Hoffert (center) and Pat Rico (l.), dancer-teacher on the sales staff of the Hoffert Chicago Theatrical Shoe Co. in Hollywood, wait on starlet Jean Ingram, who dances in the "White Rain" TV commercials.

The attractively displayed dancewear in the Hoffert establishment is seen by thousands of passers-by on Hollywood Blvd.

(Over)

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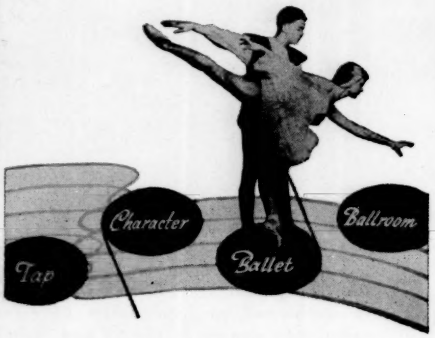

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LIL HOFFERT (Cont'd)

the audition, the dancer was on the phone, reporting with tearful gratitude that she had got the contract. "I don't really think I was the best," she cried, "but some of the good ones looked so messy!"

Lil is a wizard with ideas for all manner of inventive costumes which have a leotard-and-tights basis. The Hofferts pioneered in such garments made in cheerful colors, and the turtle-neck leotard was first seen in their line. No matter whether it's dance clothing, yard goods, batons, records, trimmings or accessories, Mrs. Hoffert takes special pride in being able to produce from the shelves, then and there, whatever is wanted — regardless of size, color or quantity. Because of the distance from the manufacturing sources, a complete stock is essential.

While the Hoffert Chicago Theatrical Shoe Co. in Hollywood is a separate and independent concern, its history goes back to Chicago and the venerable Chicago Theatrical Shoe Co., which is presently headed by Lil Hoffert's brother-in-law, Jack Hoffert. The Hoffert clan, whose customers date back to Marilyn Miller when she was a little girl, are now serving a third generation of dancers.

Some seventeen years ago, Jack's brother, Harry, who had been associated in the family business for many years, decided to migrate with his wife, Lil, to Hollywood to establish a new dancewear firm on the Coast. With the westward trend of the entertainment industry resulting from the TV invasion of Hollywood, the newcomers to California discovered that they were in the midst of many old friends from the days of "live" theatre. The venture prospered, and not long ago a second store was opened, in Van Nuys, called the Hollywood Dancewear Co. Sales have gone considerably beyond the local level, and the two concerns attract a large mail order business

A little over a year ago, the very highly respected Harry Hoffert passed away. An indication of the esteem in which he was held by the West Coast theatrical community is the fact that his friends organized a special Harry Hoffert Memorial Fund within the California Women's Cancer League. Also a number of Los Angeles area dance teachers present their annual recitals as benefits for that fund, which is for cancer research and treatment.

Harry Hoffert would be proud of the way Lil is continuing and expanding the business. She is equipped to give constructive service to the dance world of Southern California because she took the

Old friend and long-time patron Eugene Loring drops in to chat with Lil Hoffert. Loring's American School of Dance is a short distance from the Hoffert store.

trouble to learn it thoroughly. Back in the organizing period she made it a practice to put a suitcase full of dancewear items into her car and visit as many as twenty dance schools a day. Blessed with a gift for detail work, a flair for anticipating trends, and a disposition to be helpful beyond the call of duty, she has one of the liveliest of "going concerns."

Those special gifts showed up early. An exceptionally precocious child, she graduated from high school at fourteen. After a year in college she decided to go to work. In the papers she found an ad for a job in an architect's office — only it specified "No Bobbed Hair." Blithely she put a hairnet over her bobbed hair, went after the job — and got it. Her early career included assignments as a super-secretary to top executives — in the champagne importing business, in electrical appliance sales, and in building construction. She proudly recalls that on her own she learned to read blueprints at Paschen Brothers, the well-known Chicago construction firm. During that job there came an omen of the dance-world things to come. On occasion, the wife of one Paschen brother would park her youngsters at the office while she went shopping. One of those children was Henry Paschen, Jr., who is today married to Maria Tallchief.

When Harry Hoffert first said "hello" to Lil — backstage at the Chicago Theatre — it was all a mistake. He thought he was greeting her sister Maxine, who was a dancer in the stage show. But that "hello" was fateful, and non-dancer Lil married Harry — and the dance business.

And no regrets. Anyone seeing her at work, even when things are at their most frantic, can plainly see she loves it. We wanted to stay and talk some more, but in came Miss Somebody-or-other to see about wearing a leotard instead of a bathing suit for a beauty contest, and a lady to check on some exercise clothes for the matrons in her health club. We thought we'd better let Lil do her work. *THE END*

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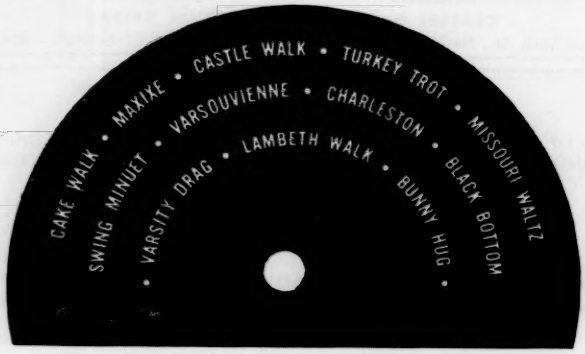
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SUMMERTIME

BY ANTONIA DOBROSLAVIC

Summertime means more outdoor living, and includes, of course, activities which call for a minimum of clothing. For some this is a time of happy release from constricting covering. For others it is an unhappy period. With feminine fashions promoting bare arms and neck, slim lines and revealing clothes, it can be an unhappy time for anyone except the dancer in tip-top shape. If you're not in that category, this is a good time for a real check-up.

Face yourself in the mirror; look at yourself as though for the first time. If you have the courage to observe yourself in the nude, so much the better. How do you see your posture? Is your back straight? Does your derriere bulge? Tighten those buttock muscles. Stomach bulge? Pull in, and get those muscles in good condition. That good old burlesque attraction, bumps and grinds, will, in the privacy of your bedroom or bath, give effective sliming results. They're easy, too, and less exhausting than other exercises.

Examine your skin. Is it too oily or too dry? How are the elbows? Do you remember to use your hand cream on them each time you apply cream to your hands? Nothing is less becoming to a woman wearing short sleeves or no sleeves than wrinkled leathery elbows.

This is a good time to evaluate your hair. Does it need restyling? A new permanent? Have all the old permanent cut off and start fresh. How is the condition of your hair? Too dry? Too oily? Steam it after applying oil if it's too dry. Brush it at least three times a week. Wash it as often as necessary.

If you are the type that perspires freely because of nervous tension, or just any physical reason, be sure to use an antiperspirant. Deodorizers help to combat body odors. Anti-perspirants control perspiration. Use a product that does both and feel assured of your daintiness and comfort.

Begin now to prepare for the beautiful days ahead. Be smart and comfortable.

THE END

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"a-magazine-within-a-magazine"

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Don Huntstein

MUSIC MAN: "Pure sound" exponent Larry Elgart and his orchestra have been a potent draw this spring at the Roosevelt Grill, one of Manhattan's leading dance spots.

NEW SOUNDS FOR DANCING

Bandleader Larry Elgart Brings Fresh Ideas in Dance Music to a NYC Night Spot

BY DOROTHEA DURYEA OHL

There's been a change at the famous Hotel Roosevelt Grill in New York. That is the spot where for years the conservative bandleaders like Guy Lombardo and Sammy Kaye have held sway.

Now, in a rather daring experiment, the Grill has booked Larry Elgart and his big orchestra. Elgart has a neat new idea: he plays a solid dance beat for tunes which are as old as sin *(School Days* and *Wabash Blues* were items the evening I was there), but over that solid beat in the standard melodies he works figures as modern as anything Dizzy Gillespie ever devised.

"Believe it or not," wrote columnist and jazz buff Robert Sylvester in the *NY Daily News,* "the place is crowded with the same familiar faces, and everybody was dancing the night I attended. Musically, and even jazz-wise, this is a big, fat step in the right artistic direction."

And in the direction of the dancer, too — this dancer would like to add.

The Sylvester item so intrigued your reporter that, with spouse in tow, she went forth to pay Larry Elgart a visit. What Sylvester said about the Elgart music indeed checked out, for, along with the others there, we thoroughly enjoyed our evening of dancing at the Roosevelt Grill. It is, incidentally, a most agreeable room, with much more dancing space than one usually finds in a Manhattan night spot.

Larry Elgart turns out to be, not only a fine musician, but an interesting and

Don Huntstein

***SOMETHING ADDED:** Carol Sloane waits her turn for a vocal solo with Larry Elgart and Orchestra, who record for RCA-Victor. Elgart's popular dance music is characterized by the addition of new jazz sounds to old favorites.*

many-faceted personality, with such hobbies as making model planes and cars, exercising for physical fitness, driving sports cars, etc. Mainly because of a beard, there's a resemblance to Fidel Castro, but the Elgart whiskers are neat, trim and well-groomed.

On hand, too, was Mrs. Elgart, for she is always with her husband — a "best friend and severest critic" type of association delightful to hear about. Musically speaking, her sidelines counsel is especially valuable, because she is blessed with that rarity, absolute pitch. I couldn't resist one query — and the answer is Yes, Mrs. E. is highly in favor of her husband's hirsute adornment.

They are the parents of two young boys. The older (now six) is a veteran trouper, and to this day he sleeps with one foot out of his bed — a habit resulting from his pre-school years of touring with them, when he spent most of his sleeping time on the back seat of the car, with one foot braced, as a security measure, against the car floor.

Most of the 16 men of the Elgart band are college grads and music majors. They say they have played more proms than any other band in the country, and the numerous requests for their return have broken the no-repeats-for-3-years tradition at many colleges. A friend once teased Elgart by saying, "Another entertainer might outshine you in sheer number of fans, but no one could boast of a following with such high IQ's!"

I had always wondered how a band leader feels when dancers are not in step with his music. I know how it affects me: my foot bangs the floor, my head forcibly nods the rhythm, my whole self bounces up and down in a violent effort to pull them into the beat. All this, of course, is the cause of anguished embarrassment to my family — especially my teenage daughter!

"It's awful when dancers don't keep time to your music — and it's *wonderful* when they respond," the maestro answered with considerable feeling.

"Mr. Elgart, you've played for many thousands of dancers. What do you look for — what makes a couple outstanding in your eyes and makes you wish they'd come back again and again to dance to your music?" we asked.

He thought for a moment and then responded, "Those who show dignity and good taste in their dancing."

Could this be better expressed? (And for the practical-minded among teachers, Larry Elgart's words might provide some good ideas advertising-wise. What more apt slogan to attract a select and discriminating clientele then "Dignity and Good Taste in Dancing"?)

Mr. Bonis, the band manager, came over to chat with us as Elgart went back to the stand for his musical chores. Watching and listening, we noticed first of all that Elgart uses no piano in his orchestra. Until I saw the empty chair at the piano, the absence of that instrument had not even registered — and this from an old piano fan!

This is part of Elgart's ideas on sound, a subject in which he is thoroughly absorbed. "Larry feels he gets purer sound from a guitar," Mr. Bonis explained. "For the same reason he allows no mutes." We had noticed the absence of any silver derbies and similar paraphernalia.

Back in 1945, while listening to an "aircheck" (a recording taken from a broadcast), Larry was shocked to discover that radio listeners were hearing something deplorably different from the actual on-location sound. He became one of the pioneers in the search for "justice in sound," experimenting to reduce the variance between sound-at-its-source and its esthetically diminished realization in electronic reproduction. In the ensuing period, the "Elgart sound" has come to be called "the most" in listening pleasure.

Wally Robinson, Elgart's personal representative, posed the interesting theory that, because of the labors in the field of this band leader, the hi-fi fans are being added to the converts of dancing. He says that those avidly seeking that extraordinary precision and refinement of reproduction for which their carefully assembled hi-fi sets can be employed to full advantage, no longer need to turn to noises of "cricket mating calls or Australian aborigines munching moistened crackers." One national magazine has said that "far and away the best recorded sound" now comes in the form of music for dancing — as played by Larry Elgart.

Whether you're a hi-fi bug or not, there's good feet-beat and good ear-hear in RCA-Victor's *Larry Elgart and His Orchestra* (LPM 1961). The selections are exclusively foxtrots (Larry plays nothing else) and include such tunes as *Once in Love With Amy, Beyond the Blue Horizon, Quincy Hoppers, That Old Feeling.* Most are played at around 26 to 36 measures per minute, and one which I especially liked (Side 2, Band 1) goes as fast as 50 mpm. The only number for which I didn't particularly care was one at approximately 14 mpm — but then I just don't go for Slow-Slow's, in dancing, at any rate. One other, at about 22 mpm, I found a bit uncomfortable — it's not quite slow enough for the "step-to-every-beat" treatment, nor fast enough for the usual foxtrot approach.

But I like the "Elgart sound" (as I did in a recording Larry made with brother Les a couple of years ago, reviewed here at the time). I only wish that he did not restrict himself to foxtrots. He could do a lot as well for waltz, tango, cha cha, *et al.*

SOUTH-OF-BORDER DOINGS

A Look-See at Guaguancó, Cha Cha, Paso Doble and Danzón in Mexico and Cuba

BY ROBERT FARRIS THOMPSON, JR.

At Mexico City's *El Eco* nightclub Chico O'Farrill's Afro-Cuban orchestra offers, it seems to me, the best treat for dancers in that country. Last August I watched Chico's band create a tempest of Afro-Cuban jazz under the full glare of red spotlights. Hard-whacked cowbells literally jolted gossiping señoritas to attention. Then, click, the spotlights were off and in soft semi-darkness people were dancing. It was a superb compromise between concert jazz and ballroom. My eye was attracted to one couple whose cha cha was deliciously satiric. The man was rigidly proper, apropos of courtly etiquette, while the girl in contrast ran her fingers through her hair, à la burlesque. Gradually the man relaxed, the girl "reformed" and magically they dissolved into the same cha cha basic.

But this was only an ember of the pantomimic fire I had enjoyed so much in 1950 and 1952. For one thing Perez Prado had departed (1953) and with his going the mainspring of Mexican mambo was broken. Good mamboistas need good mambo bands to keep them good. For another thing, the famed Salon Mexico was closed, a choreographic loss which in its own way is as unfortunate as the disappearance of the voodoo dances at Congo Square in old New Orleans. Pantomime mambo in Mexico still survives, however, in some low class dives and upper class parties; in the latter retreat it serves as a species of parlor game, a terrible fate for the dance once sacred to Mexico's Beat Generation.

At the *Capri* on Avenida Juarez an extremely attractive friend and I stepped our way through the usual Latin preponderance of slow boleros, an isolated bongo lazing away somewhere while a Valentino type specified his disillusioned loves at the microphone. Then suddenly the evening got interesting: *danzón!* Danzón is a traditional Cuban dance which traces its lineage back to at least 1879 when, the story goes, the composer Miguel Failde invented the music.

Today as cha cha slowly wanes and mambo is quiescent, Cuban danzón is as stable a ballroom form in Mexico as foxtrot is in the USA. It is essentially European in flavor, suave and exquisitely paced in its movement, gradually picking up tempo until it waxes hot with African percussion, then relaxing again. White-hot mambo inspires one to improvise immediately; with the graceful danzón, on the other hand, one feels compelled to follow its basic Cuban movement to the letter and *then* improvise. One of the tricks of danzón consists of learning how to stop at certain melodic passages between chorus and verse, exchange pleasantries and timely endearments, and then at a given rhythmic signal resume dancing. It sounds easy until you realize that the rhythmic signal is merely implied in the music, not explicitedly stated. At the *Capri* none of the Cuban amenities were observed; everyone shuffled on indifferently. Obviously, with this fine old Cuban dance we must go back to Havana for our models, just as with the brash mambo—with no tradition behind it—we look to the New York Palladium for many ideas.

Before I departed Mexico City I had become enamored of the Spanish paso doble; countless Mexicans dance it, well and vigorously, and travelers who expect to spend more than a week below the Rio Grande are advised to learn its short walking steps as a valuable addition to their popularity kit. Such voyagers would also do well to limber up their arms—for Mexican cha cha. They do free and athletic windmill-like motions with their arms down there, executed in triples, to complement the cha cha beat. (As a sort of indoctrination course Mexican cinema is available in the Latin neighborhoods of some of our larger cities—Los Angeles, Miami, New York.

Two weeks after my Mexican sojourn I was in Los Angeles. At Mambo Maxie's presentation at the Interlude on Sunset Strip and at the Zenda in downtown Los Angeles I was startled to hear the orchestras playing *guaguancós.* The Cuban guaguancó, with a long honorable history behind it, has always been a potential contender for the title of "the latest Latin dance craze." But here was evidence that cha cha's successor may have arrived. Tito Puente's latest LPs' for example, sparkle with guaguancó, as does Tito Rodriguez' especially danceable *Three Loves Have I* (Victor LP 1389). (His third love: guaguancó). West Coast jazzman Cal Tjader has recorded the form (Fantasy LP 3262) and enhanced it with modern jazz.

What is guaguancó? Originally it was a form of rumba, characterized by choirs singing irreverent and precise comments about local politics, love affairs and other indiscretions. Woe to the Cuban who misbehaved! The story of his misdemeanors, via guaguancó, was likely to make the Havana Hit Parade. If you happened to live in the vicinity of guaguancó singers, you lived near an effective moral agent—either you led a circumspect life or you literally faced the music. Biting guaguancó narratives were sung by a soloist, the *tonista,* who was answered by a choir in typical call-and-response fashion. These and other traits link the guaguancó to the Trinidadian calypso and both partially derive their topical sting from the West African song of allusion.

Surprisingly enough, according to the Cuban folklorist Odilio Urfé, in the earliest guaguancós there was none of the propulsive African rhythm we have come to associate with most songs stemming from south of the border and which we usually misname "Spanish." But it was soon added. You can hear guaguancó in an early style under conditions of excellent fidelity on Riverside LP 4005, *Festival In Havana* Now switch to guaguancó in 1959, NYC style, as administered by Tito Puente (Victor LPM 1692). The ear is immediately struck by a larger sound, smooth, excitingly complicated by mambo-like rhythmic dislocations. This is orchestra guaguancó, a new genre which will be the despair of traditionalists and the joy of modern ballroom, if allowed to develop.

People will say it's the latest extension of mambo. They are not to be believed. As Andrew Jarrick, a star of the first magnitude at the NYC Palladium Wednesday

V. Sladon

TOP LEVEL TERPING: Bolshoi Ballet soloist Liudmila Bogomolova relaxes via another kind of dancing, with tall Texan Van Cliburn as an attentive partner. Scene is S. Hurok's opening night party for the visiting Russians.

extravaganzas, told me: "Guaguancó puts you in a special mood, different from the mambo mood which is for real exhibition stuff." In other words, guaguancó is a separate dance or otherwise its mood would coincide exactly with the flashy mambo temperament. If guaguancó popularity mounts and assumes the proportions of past dance epidemics, doubtless several basics will arise and one will tend to dominate. We should greet guaguancó, danzón or "X" with respect, humor and a desire not only to learn prescribed routines but to improvise as well. In one man's opinion Latin dancing without improvisation is like French food without wine.

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IT'S A DATE BOYS — VI

In This Instalment We Take Up Seating Partner, How and When to Leave Her, etc.

BY RUSSELL D. CURRY

How To Seat Your Partner

This you must know, gentlemen, because you never, never, never — come fire, flood, revolution or a beautiful blonde —you never leave your partner stranded — standing alone in the middle of the floor at the end of a dance. You always escort her to her chair, or to her next partner, or to her date.

To seat your partner properly, you do not pick out a chair, aim her at it, swing her around and hope she hits it. You should always escort her to a chair — indicate the chair in which she is to sit by standing in front of it and drop her arm. She then turns around in front of you and seats herself. Note that you are still standing in front of the chair, facing her, watching her, ready to catch in case she misses it. After she is safely in the chair, and if you wish to sit beside her — swing around without turning your back to her so that she will be on your right and seat yourself beside her, (if there is a chair there). Though there are times when it doesn't work out that way, it is customary for you to walk with your partner on your right arm and sit with her on your right side. (Girls — that, of course, means he is on your left.)

How And When To Leave Your Partner

If it's an informal party or dance — a general get together — like the school lunch hour dances, then, having asked a girl to dance — having danced with her — seated her again — and having taken a moment to talk with her, you are then at liberty to thank her for the dance, excuse yourself and leave. At this type of dance there is no need to worry about getting stuck. Remember, you asked her for a dance — to dance with you — not to marry you. You don't have to leave, but you may if you wish to.

If, however, it's an invitation affair, and you have, at the wish of your host or hostess, been paired up with some particular girl, or if you have invited a girl to a dance, then your responsibilities to her are a bit different.

In this case, you are required to dance at least 4 dances with your date. The first dance, the dance before intermission (or refreshments), the dance following intermission and the last dance. Of course, having invited her, chances are you'll want to dance more than just those 4 dances — but at any rate those 4 are required.

Let's suppose you don't care to dance more than those 4; OK. Technically you don't have to, but — you do have to see to it that she has a partner at all times when you are not with her. Either you are with her, or you see to it that someone else is. But she is never left without an escort.

I trust you now understand about the minimum number of dances required. What about the maximum? Of course, if you are old enough to be allowed to take a girl out dancing at a hotel, dance hall or pavillion and you don't go with a group (please read section "Going Steady"), chances are that neither you nor your date know anyone else at the dance. In this case, you are, naturally, with her constantly. However, if you are at a school dance or out with a group of friends, you are absolutely wrong if you dance every dance with your date. In this case, you are required to see to it that she has an occasional chance to dance with other people. After all, you invited her out to give her a good time and so you must arrange other partners for her. (Also, if you can stand the competition, which I'm sure you can, it's a very sound idea to let her dance with others so she can see how fortunate she is in having you for her escort.)

Of course it's a bit of a problem as, for the time being, Dance Cards or Programs aren't very popular; but, undoubtedly, someday they will be again. (These were small cards or books with numbered blank spaces in them. Before the dance started you would arrange your dances for the evening by writing the name of the girl opposite the number of the dance you wanted her to save for you. She, in turn, would write your name on her card opposite that number to remind her that she had promised that dance to you. Sometimes you might even find that your card had been partially filled in before it was given to you. In this case, you always hoped a pal of yours had filled in the names, because you were stuck with them for those particular dances, no matter how square they might be. Of course, they were stuck with you, too, so it was a fair bargain.)

Now that Dance Programs aren't used much, the arranging can be done informally on the spur of the moment. Or you might say, "Hey Joe, how about me dancing with Yvette, dance after next, and you take Pearl?" Or it can be done with a Double Cut or Double Cut-in, which merely means exchanging partners while dancing — having first checked to see if it's agreeable with your partner.

The Cut-In

A Cut-In (In England often called an "Excuse Me") dance, is one during which

Maurey Garber

MURRAY CAPERS: The Apr. 27 Arthur Murray Party on NBC-TV featured Swedish actress Viveca Lindfors & Burt Mattson dancing the Hambo, and actor Akim Tamiroff & Eileen Lupini in a Russian folk no., the latter choreographed by Yurek Lazowski.

the extra boys decide which girl they want to dance with and tap the boy she's dancing with lightly on the shoulder (lightly—there's no need of breaking his collar bone). He then asks if he may cut-in.

At some dances, Cutting-in is not allowed at all. At others, only on certain dances which are announced during the evening. But even if no announcement is made, you know that there would be no cutting-in on the first dance, dances before and following intermission, and the last dance. Those are the four during which everyone is required to dance with his date.

If on dances, other than those four, Cutting-In is allowed, our good old Golden Rule still holds true. You should only Cut-In if there are more boys than girls present at the dance, and if every girl has an escort.

After all, it wouldn't be considerate of you to Cut-In on a girl who is already dancing with a boy when there are girls sitting on the side lines without partners.

If all these requirements are fulfilled, then Cutting-In might be allowed.

If you are dancing with Maisey and Joe Cuts-In on you, you are not supposed to turn around and Cut-In on Joe so you can dance with Maisey again. In other words, no Cutting back on the boy who Cut you.

(Of course, what you can do is to ask Bill to cut in on Joe. Then, technically, you would be quite correct in cutting in on Bill and you've still got Maisey.)

Time enough to dance once around the hall should be allowed between Cuts. I don't say that they actually have to make a complete trip around. Just watch the group. If several couples have managed to circle the hall and Bill and Maisey are nowhere in sight, then they may have become lost in the palms in a corner. In this case, you may organize a Safari and go find them.

One or two notes regarding the Cut-In before we leave. As far as the boy is concerned, he always has to allow the Cut unless, of course, it happens to be one of the four dances that he's supposed to have with his date. In this case, he can inform the oaf of his stupidity by saying something like, "Sorry — I believe this is the Intermission Dance and no cutting-in is allowed for this set." He can, also, refuse if the boy cutting-in is obviously not behaving as a gentleman should. You are only bound by the rule of consideration to all as long as it is considerate to all.

Suppose you're at a public dance and some dope is feeling his oats (possibly distilled), and your date obviously doesn't want to dance with him. Your first consideration is, of course, to your date. When this character tries to cut, just say, "Sorry!" If he persists — "I said sorry!" If he continues — "Look Mac — I don't want to hurt your feelings, but the lady doesn't care to dance with you!" Now if this still doesn't discourage him, you don't haul him off and sock him one — not yet! While this dialogue has been going on you have been dancing and steering your partner toward the Head Usher, the bouncer or the cop. Turn the situation over to him by explaining that this mug is annoying the young lady. You have then taken care of the annoyance without making a scene and embarrasing the girl. As a matter of fact, whenever you are cut-in on, and no matter who it is that cuts, it is a sound idea before relinquishing your partner to look at her with a sort of, "Do you want to dance with this character?" expression. If she accepts, then be it on her own feet — and all you can do is thank her for the dance and leave. However, when you say, "Thank you," be sure you direct the remark straight at her; otherwise, she might think you are thanking the boy for cutting.

(To be continued)

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Sam Goldstein

"NEW BAND" CONTEST: Top danceband leaders were judges for finals of the "Best New Dance Band of 1959" contest May 11 at NYC's Roseland. In photo at left: Richard Maltby, Woody Herman, Vincent Lopez, Sammy Kaye, Meyer Davis and (standing) Lester Lanin. Not shown: Ted Lewis, Les Elgart, Warren Covington. In photo at right: winner Claude Gordon (r.) of L.A. is congratulated by runner-up Ronnie Drumm of Springfield, Mass. In center, Herman D. Kenin, Pres. of the Amer. Federation of Musicians, co-sponsor of the contest with the Nat'l Ballroom Operators Assn. 180 bands participated in 6 mos. of regional preliminaries.

SIDELINES SYMPOSIUM

THE HAMBO FROM SWEDEN

Did you see Viveca Lindfors, the Swedish actress, dance the Hambo a few weeks ago on the *Arthur Murray Party?* By coincidence we recently received from Hans Bertheau, a ballroom teacher in Sweden, a description of this attractive — and different — ballroom number. Along with his material on Hambo, Mr. Bertheau tells us some interesting things about dancing in Sweden.

"Rock 'n' Roll," he writes, "is still number one for the teen-agers, most of whom dance some kind of Lindy. In Sweden we call it Rhythm-Foxtrot. There is a good market here for the Latin-American dances because we have a lot of Italian orchestras playing in our restaurants . . . it usually takes a couple of years before American dance hits reach us . . . this season I have introduced the cha cha. The music, however, has been played here for a long time . . .

"For centuries Swedes have been dancing waltzes, polkas and schottisches, along with their more complicated folk dances. Then, just a hundred years ago, the people in the little village of Hambo began dancing something new in 3/4 time. The popularity of the new dance spread, and very soon it was danced all over Sweden. It was given the name Hambo.

"When One-Step and Two-Step came to Sweden, Hambo, together with waltz, polka and schottische, were labeled 'Old Time Dances' and pushed into the background. But they never completely died out. Societies interested in tradition fostered the love for the Old Time Dances, and after a few decades there were dance restaurants where nothing but Old Time music was played.

"Then the young set began to look into these dances their parents seemed to have had so much fun doing, and they began to request Hambo and polka in places where orchestras had before played nothing but foxtrots and an occasional tango or rumba . . . I have heard that Hambo mu-

FAVORITE FROM SWEDEN: Stockholm dance teacher Hans Bertheau & his wife Florence demonstrate Hambo figures he has outlined in adjacent columns.

sic is often played in the USA, so, as a subscriber in Sweden to Dance Magazine, I thought your other readers might like to know how it is danced."

This writer enjoyed Hambo mightily when she first encountered it at a teachers' meeting. It has been a long-time favorite with folk dancing groups, and in some parts of the country — particularly areas where large numbers of Scandinavians have settled — it is a serious contender for popularity among ballroom enthusiasts.

And indeed the music for Hambo is here. Dana Records (315 W. 47, NYC 36) has an LP album, *Dancing With a Swedeheart*, which contains Hambo selections. And Standard Phono Co. (163 W. 23, NYC 11) has a number of 45 rpm Hambo singles. Pietro Deiro, 133 7th Ave. So., NYC 14, has published Hambo sheet music including selections by one of Sweden's leading composers in this form, Andrew Walter.

Mr. Bertheau tells us that Hambo music is played in 3/4 time, with the 1st beat in the bar slightly accented and the usual tempo about 50-52 meas. per minute. "Characteristic of Hambo music is that fascinating *bounce* on the 1st beat in the bar, but as the time is the same as in waltz (3/4), it is possible to dance Hambo to a waltz melody played in suitable tempo. But this, of course, is not real Hambo," he writes.

And here is Hans Bertheau's description

THE SWEDISH HAMBO

Man's Part

Starting Pos.: partners side-by-side fwd in LOD, girl on man's right; each with outside hand at own waist, inside hands clasped.

Meas.		*Cts.*
1.	Swd L (small step)	1
	Swing R across L, rising to ball of L	2,3
2.	Swd R (small step)	1
	Swing L across R, rising to ball of R	2,3
3.	Run fwd LRL (small steps)	1,2,3
4.	Face partner and assume Polka hold with Fwd R, turning ½ right *(Photo No. 1)*	1
	Swd L, cont. to turn right	2
	Complete turn by pivoting on L, bringing R (no wgt) twd L *(Photo No. 2)*	3
5.	Retain Polka hold, repeat meas. 4	1,2,3
6.	Repeat meas. 4, same as above	1,2,3
7.	Repeat meas. 4 once more	1,2,3
8.	Return to starting pos. with step in place R	1
	Stamp L (no wgt) *(Photo No. 3)*	2,3

Polka Hold: man's hands at girl's waist, girl's hands on man's shoulders.

Meas. 4,5,6,7, Mr. Bertheau tells us, constitute a "Double Natural Spin Turn." Note that the man takes 1 step on each of the 1st 2 cts. of the meas. and does NOT change weight on "Ct. 3" — finishing his own turn (retaining his weight on his L) while he helps girl with her turn by lifting her around (with his hands at her waist) as she jumps (from her R to her L).

Girl's Part

Meas.		*Cts.*
1.	Swd R (small step)	1
	Swing L across R, rising to ball of R	2,3
2.	Swd L (small step)	1
	Swing R across L, rising to ball of L	2,3
3.	Run fwd RLR (small steps)	1,2,3
4.	Fwd L (very short step) and assume Polka hold	1
	Rest, retaining wgt on L	2
	Fwd R, turning right	3
5.	Jump swd L, cont. to turn right	1
	Cont. to turn right by pivoting on L (*no* change of wgt)	2
	Fwd R, cont. to turn	3
6.	Repeat meas. 5	1,2,3
7.	Repeat meas. 5 as above	1,2.3
8.	Jump swd L, releasing Polka hold and return to starting pos.	1
	Stamp R (no wgt)	2,3

Man helps girl to jump (meas. 5, ct. 1) by lifting her wtih both his hands at her waist; and helps her turn as she jumps, by moving her around to the right as he lifts and lowers her.

Note that man steps on Cts. 1,2 *only*. girl moves on Cts. 1,3 — (man: 1,2, rest; girl: 1, rest, 3). *D.D.O.*

"NO PAIN" DANCE CONTEST

Now here's a neat new idea for the most painless ballroom contest ever devised. This is the way Don Byrnes, of the Byrnes & Swanson School in Brooklyn, explained it when he ran this number for the April meeting of the NY Society of Teachers of Dancing.

"Not everyone feels competent enough of his (or her) abilities as a dancer to be a competitor in a contest. Many are overcome with self-consciousness at the thought of being the cynosure of all eyes in the middle of that great big floor. Yet everyone likes to show off a bit now and then

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in front of his friends. So here's what we do. We use the familiar stand-by, that good old Lucky Number elimination, but with a new twist — we don't have them all dancing at once.

"After each couple has been given a number, we call them out onto the floor in small groups, the size of which varies according to the total number present (and according to the number of prizes we have!) Seven is a good number, since everyone considers it lucky. So we might say, "Will Couples 1, 2, 3, 4, 5, 6 and 7 come onto the floor and dance a cha cha?' (Make sure you have only numbers 1 through 7 in the hat for that drawing!) Then ONE number is drawn from the hat, and the couple with that number wins the cha cha contest. It's a good idea to allow one of the onlookers to do the drawing.

"Then call onto the floor the 7 couples with the next 7 numbers, bid them to dance a fox trot, and repeat the forgoing process to determine the fox trot winner. Continue this until all couples have danced, calling on each group to perform a different dance. No one knows in advance what dance he will be called on to do (or when), so everyone must be up to all of them. I don't need to point out that this is good for business!

"Running this type of contest gives each couple a chance to shine in the spotlight briefly, and yet no one couple must perform all alone. It's no reflection on a dancer's ability not to win, since ability doesn't enter into it. But they can say with perfect truth, 'We won the waltz contest last night,' and display the prize to prove it!"

To Mr. Byrnes' suggestions, we'd add this: If those present seem reluctant to pair off — or if this is done with children's classes — give one set of numbers to the girls, and an identical set to the men, and then match them for partners— to start the fun. *D.D.O.*

1, 2, 3, SWISH! BUT DON'T STOMP!

The following A.P. story appeared in a recent edition of the "Long Island Daily Press."

The art of the dance may indeed be a gentle one, and he above whose head it's practiced need not always complain.

The decision in a Manhattan courtroom left Leon Tom, a dealer in industrial diamonds, to endure further the gentle swish, swish, swish from Robert Luis' dance studio upstairs over Tom's apartment.

Swish, swish, swish, mind you, and no stomp, stomp, stomp.

Luis, whose Latin American Dance Studio is on Central Park South, has been at odds, to put it mildly, with his downstairs neighbor for several years. Tom demonstrated a coolness to Luis' art to the extent of summoning police no less than 200 times on complaint Luis was making unneccessary noise.

But Luis persisted in his pursuit of his art and yesterday the two men were before Magistrate Walter J. Bayer, on the charge that Luis makes too much noise too often.

Tom had his say first. And a chilling story he told — of nights made hideous until well nigh dawn by the pounding feet of Luis' pupils as they sharpened up their cha cha chas, their tangos and calypsos.

More than once, Tom confessed, he was constrained to leap from his bed and flee in the night to his office, there to woo the sleep stolen from him by Luis' heavy-footed sudents.

Then it was Luis' turn. He explained that he interprets the art of the dance as stressing body movements and instructs his pupils to glide and swish, but never to stomp. To demonstrate, he called upon a shapely attractive brunette, Eileen Engelman of Linden, N.J., a practioner of the Luis method for three years.

Eileen and Luis went into their dance— gliding, twirling, rocking. Not a single stomp shattered the decorum of the courtroom. Thence to the witness stand came another pupil, Alice Lacour, who genially invited Magistrate Bayer, assorted lawyers

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NEWS OF BALLROOM DANCE

HERE AND THERE

On the May 10 Dinah Shore show, Marge & Gower Champion did a hilarious spoof of a well-known ballroom couple's TV show. The take-off was complete with "celebrities" showing dubious dancing skill, and a poker-faced "Arthur Champion" getting his feet tangled up while demonstrating the Magic Box.

The US Ballroom Council announced an experimental contest in International Style Waltz for May 24 at Roseland Dance City in NYC, with prizes donated by Dance Magazine. The event will be reported in text and photos next month.

Helen Wicks Reid, Chairman of the Nat'l Council of Dance Teachers Orgns., and Chairman of the Standardization and Contest Committee of the US Ballroom Council, will again represent Dance Magazine at the Star Ball in London on June 29. Incidentally, the official films of the 1958 Star Ball were shown at Roseland May 17.

Constance Mohr & John Sheppard, winners in the foxtrot division of the 1958 Harvest Moon Ball in NYC, leave May 30 for London, where they will enter the Star Ball competition.

Convention and Workshop dates for the Dancing Cavalcade, Inc., are June 23-27 at the Lafayette Hotel and Municipal Aud., Long Beach, Calif.; June 30 & July 1, LaSalle Hotel, Chicago; July 3-5, Henry Hudson Hotel, NYC. Alex Moore of London will head the faculty, which will also include Don Byrnes & Alice Swanson, Will Thomas & Valerie Rogers, Martin Flipse, George Elliott. Finale of the Long Beach session will be the 2nd annual Sweethearts Ball.

The two Hinote Dance Festivals are June 26-28 at the IMA Aud. in Flint, Mich., and July 10-12, at Manhattan Center, NYC. Ballroom instructors in Flint; Jack Wolfram & John Clancy; in NYC: Mr. Clancy & Darrell Henline.

Hal McIntyre, dance bandleader who was especially popular during the 1940's, died of severe burns May 5 in Los Angeles. Firemen said the 42-year-old mu-

sician apparently fell asleep while smoking.

Esther Mattix, who was crowned Queen of the Nat'l Smooth Dancers at their 1958 convention in San Rafael, Calif., was married Mar. 16 to Eric J. Wilson of Santa Monica. Mrs. Wilson will crown the 1959 Queen at the group's convention Labor Day week-end in San Diego.

MIDWEST BALLROOM NOTES

Clement Browne of Akron, O., Sec'y. of Dance Masters of Ohio — an old hand at directing cotillions and grand marches — led the 35 debutantes and their partners in the figures of the Cherry Blossom Charity Ball-Cotillion May 15 at the Chippewa Lake Ballroom in Medina, O.

James H. McQueeny, of Chicago, who styles himself "Co-ordinator of English Style Ballroom Dancing" for the Teresa Dolan School, the Fisher School of Dancing and the Wilson YMCA, will spend the summer in England.

Competition of dance bands from all over the country was very keen at the Aragon Ballroom in Chicago on May 8. Occasion was the semi-finals of the "Best New Band of 1959," sponsored by the American Federation of Musicians and the Nat'l Ballroom Operators Assn. An interesting sidelight was the fact that included among the judges were dance teachers. Each band played 15 minutes, with *I Could Have Danced All Night* as a required selection. Finals were May 11 at Roseland in NYC.

Frank Bosworth of the Elder Cavaness School of Dancing in Wichita, Kans., celebrated the opening of new studios with an elaborate Open House. Professional entertainers gave three floor shows, alternating with free cha cha lessons and demonstrations by Bosworth and his partner. New studio has over 4,000 square feet of floor space. Favored dances in the Wichita region, says Bosworth, are foxtrot, Lindy and cha cha. He echoes the discouraging news we hear from so many sources — that local bands are reluctant to play Latin American music. The Wichita Beacon gave the studio opening a full page. One advanced couple said to a reporter that they were now studying the "higher rhythmatics" of ballroom.

The Ballroom Grande in Detroit is operated by John & Carolyn Hayes who also act as instructors for their patrons. They extend regular invitations to dance teachers and their pupils to come as guests. Features include a Sat. night floor show by amateurs from a dancing school, and a Fri. night "Hi-Fi Practice" session.

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Raissa Struchkova and Yuri Zhdanov in "Giselle," Act I.

BOLSHOI (Cont'd from Pg. 40)

to be moved by a message. But one came away with the impression of much visual complexity, much derivativeness, and little true — and truthful — choreography.

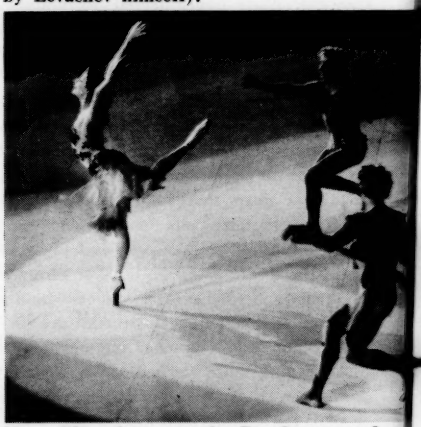
The two principal performers, the stonecutter Danila and his fiancée Katerina, each had innumerable solo passages. But the solos did not develop one from the other. The choreographic material merely repeated itself. The girl had constantly to open her arms forward and extend into arabesques. The boy was hurled into high circling variations with jetés, multiple tours en l'air, repeated jumps and pirouettes. There was no attempt to express character nuance or changes in emotional state in these passages. And this was unfortunate, for the dancers selected for the roles had much potential in this direction.

Vladimir Vasiliev, the Danila, is an absolutely adorable performer. He dances with manliness, with endless power and brilliance. And yet there is about him a cherubic innocence. He has a shock of blond curls, a sunny shepherd's face, and the velvety suppleness and spring that are the birthright of the true dancer.

It is not easy to portray unremitting virtue, unflagging devotion, and not make them seem cloying. But both Marina Kondratieva and Ekaterina Maximova managed to bring some measure of individuality to the role of Katerina. Kondratieva is especially musical (a quality which later suited her ideally for *Chopiniana*). And in the alert tilt of her head and corresponding alertness of her phrasing, Maximova shows signs of becoming a fascinating soubrette — but with a technical aplomb not usually associated with soubrettes.

In less skilled hands, the role of the villain Severyan could have been purely hysterical. But Vladimir Levashev made of him a character so malevolent and so colorful in gestural resource that when he was on stage even the overbearing scenery seemed momentarily to assume a more just proportion.

Particularly arresting was Levashev's first entrance, with its disdainful curving of the wrists and the convulsive opening and closing of the hands — and with its abrupt, hitching gait. And later, in the fairground scene, there was a fascinating contrast between his drunken lunges and the electric moment of panic when he found his feet glued to the ground because of the magic spell of the Mistress of the Copper Mountain. And throughout his portrayal there were insightful personal details — the superstitious crossing of himself, the arrogant polishing of his patent leather boots. His was a fully dimensioned character, and the only one in the ballet (one cannot help wondering how much of the detail was the choreographer's and how much was contributed by Levashev himself).



John G. Ross

Maya Plisetskaya, as the Bacchante, and fauns in excerpts from "Walpurgisnacht."

The Mistress of the Copper Mountain was one of those thankless acrobatic roles — convoluted, serpentine, essentially uninteresting. Plisetskaya performed its pretzel antics with relish. Nina Timofeyeva performed it less exaggeratedly, but also with less personal color.

Crowd scenes are usually the dullest and least realistic in American and British ballets. But the Bolshoi dancers can whip a crowd scene into a delicious frenzy. They

are tireless in their depiction of small vignettes — beggars, gypsies, hunchbacks, street vendors, musicians. And they are tireless in their ability to jump and bob in folk patterns.

The fairground scene of *The Stone Flower* had all this vitality, and its spontaneity was a relief after the self-conscious geometrics of the extended passages for the Gems of the Stone Mountain. And right in the middle of all the high-blooded antics there was a stunning gypsy variation — stunning in its contrast with the surrounding action — stunning in its own alternately languorous and intense moods.

Watching the two programs of Highlights (small works or excerpts from longer works in the regular repertoire) was a little like running one's hands through unmounted jewels. They glistened. They enticed. But one could not help thinking how much more beautiful they would have been in a more creative and tasteful setting. A steady bombardment of bravura dancing, however brilliant, can lose its effect.

There was the Nutcracker Pas de Deux, with Boris Khokhlov gracious and confident as the Cavalier, and Maximova clean, stylish, and compact as the Sugarplum Fairy. There was the bounding Acrobat's Dance from *The Red Poppy*, intrepidly performed by Esfandiyar Kashani. There was a whirlwind Gopak from *Taras Bulba*, tossed off by Georgi Farmanyants.

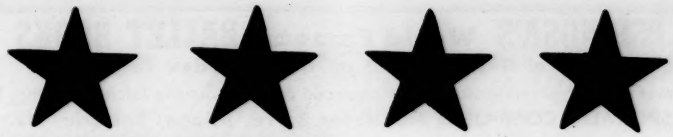
Five men, dressed as soldiers, enacted an intense battle scene from the ballet *Stalingrad*. In a full ballet this kind of realism would have been excessive. But in a concentrated sequence — with the battle flag miraculously passed on without hitting the ground, it was moving and convincing.

There were unsympathetic moments, too . . . Struchkova gyrating her wrists and playing the happy extrovert in the Pas de Deux from *The Sleeping Beauty* — a Bacchanale from *Faust* with fauns in brown spotted underwear (but with an enchanting flirtation scene for Maya Plisetskaya as a nymph cavorting with the fauns).

The Rose Adagio from *The Sleeping Beauty* had been re-choreographed into a gossipy version of what should have been an exquisitely simple statement. And the Pas de Deux from *The Flame of Paris* was a hopelessly blatant and tricky (but gloriously danced by Maximova and Gennadi Lediakh) interlude.

On the other side of the coin were Struchkova and Alexander Lapauri in two

(Over)



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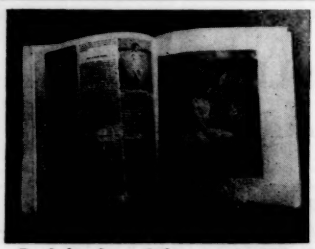

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Inger Abrahamsen

Marina Kondratieva and members of the Bolshoi in excerpts from "Shurale."

BOLSHOI (Cont'd)

pas de deux designed by Lapauri. Spontaneous, ebullient, even a little foolhardy, they executed impossibly spectacular lifts with the ease of a caress.

And the Highlights programs included three of the finest works of the entire Bolshoi season. In the folk idiom — but with the purity that we missed in *The Stone Flower* — was *Shurale.*

The *Chopiniana* was in its way as sensitive as the *Giselle* production. And Kondratieva, Ulanova, Timofeyeva, and Fadeyechev invested it with a mood of pure reverie.

But most affecting of all was Ulanova in *The Dying Swan.* Surrounded by all the fortissimo antics, it was a blessed moment of stillness and deep humanity.

It was a privilege to see Ulanova. And it was a privilege to see the spirit with which the Bolshoi dancers performed.

But when it was all over, we had a sense of unquiet. Part of this came from the limited choreographic approach — the steady reiteration of realism.

But what had disturbed us even more profoundly was a certain roughness in their movement concept. They are too prone to rely on pure energy — hurtling through the air, bounding higher-than-high, striking poses with a marcato impulse. As breathtaking as this can be, we did not find it essentially to our taste. We missed the fine-drawn line, the special succinctness of understatement.

Dancing is to theatre what poetry is to literature. The language of poetry is by nature more condensed and more penetrating than that of prose. It does not describe. It reveals. It does not state. It evokes.

We expect the same of dance. But too often the Russians approached the language of dance as though it were a hearty variety of prose.

The orchestra was conducted principally by Yuri Faier, a blind man who, like Toscanini, was more intuitive about the relationship of stage action to music than many conductors who can see. He often gave the works a unity not readily apparent on stage. *THE END*

HUMPHREY (Cont'd from P. 44)

may choose is enthusiasm. The relationship of the creator to his theme is very much like that between lovers. He is intoxicated with its charms, embraces it on every possible occasion, dreams of it at night, delights in decking it out in the richest ornaments at his command. True to the history of lovers, there will be doldrums in the affair; the time will come when she frowns and is displeased with everything he says or does; and here, if the original passion was strong and fiery, a small spark will endure, and the despair will yield to a rekindling of the flame. The good choreographer is an ardent lover and suffused with enthusiasm for his new love, the next dance.

Having set forth what seem to me to be the characteristics of an ideal choreographer, I am struck by the comparison of this hypothetical creature with some of the highly successful choreographers of the day, many of whom display hardly a trace of the attitudes and skills on my list. From the evidence, it is obvious that a certain choreographer need not, for instance, care a fig about people; his extreme eminence in his profession does not depend on his conveying human feeling in his compositions, nor in even noticing that the dancers he is working with are people. Another composer has no musical feeling, yet he climbs into the higher brackets; while a third will use every cliché in the book and still succeed. But I have never heard of a choreographer who achieved even moderate success, who did not have a physical skill in moving bodies, and who was without an over-all theatrical sense of shape. These latter traits, then, seem to be the irreducible requirements for success in choreography, but are so meager a store of tools that an ambitious choreographer would be ill advised to content himself with so little.

THE END

IN THE NEWS

***OFF TO EUROPE:** Jose Greco and Co. leave for an 8-month European tour. The Co. returns to the U.S. next January. Seen here with Greco (r.) are Paco Fernandez, Tere Montes, Lola de Ronda.*

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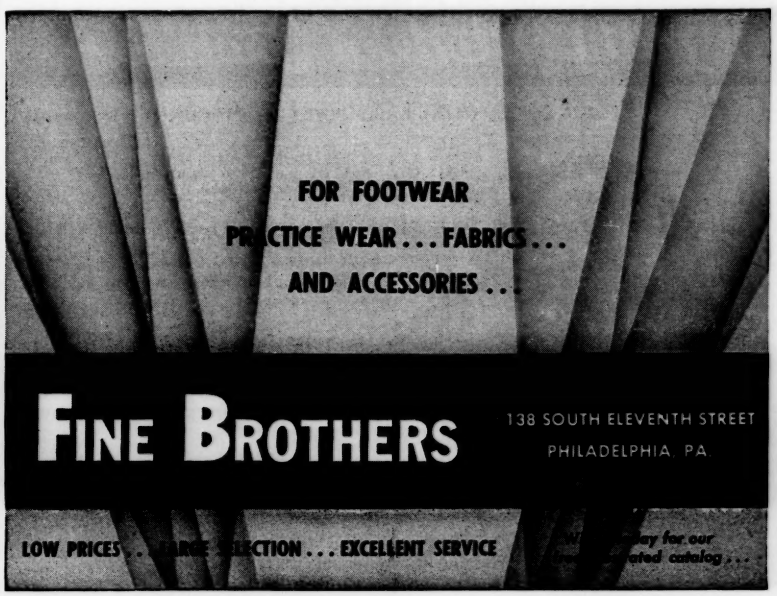

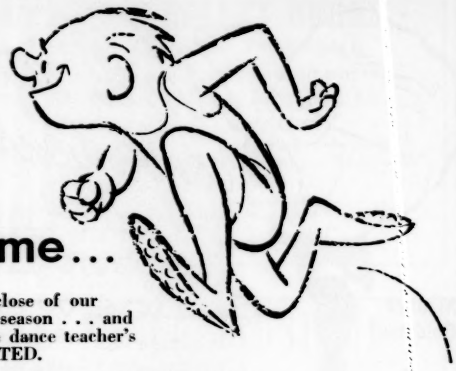

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(Continued from Page 63)

cuss what a dancer should expect from his association with a regional company and from his participation in a Regional Festival. They were concerned with the excessive importance placed upon the Festival performance, rather than on an exchange of ideas. They wanted to know what other regional ballets expected from their dancers in the way of time, financial support, and parental interest. They wanted to see more dancing on an informal basis (again the workshops).

This particular Festival also seemed seriously concerned with the problems of strengthening its organization and assuring its future. There was considerable discussion about standards of membership. And it was decided that in addition to meeting the basic membership requirements, (be incorporated; have at least two years of performing experience; have a group of at least twelve dancers, with a minimal age of thirteen) some member of a regional group, preferably its director, attend a Festival prior to applying for membership. Seeing the work of the other groups might tend to discourage those whose standards were too low.

The symposium at the 1958 Festival had dealt with the problems of individual companies. But this year, the symposium, moderated by Dorothy Alexander, Artistic Director of the Atlanta Civic Ballet, and with brief speeches by the Festival's three former adjudicators (P.W. Manchester of *Dance News*, Doris Hering of *Dance Magazine* and Ted Shawn), centered about general Festival problems. And all of the talks were in a sense designed to lead up to a major suggestion presented by Mrs. Alexander. It was a suggestion so far-seeing that no decision could be made upon it at this time. It will be revived for further discussions next year.

The thinking behind Mrs. Alexander's plan was motivated by the fact that some of the larger and older regional companies (let us reiterate the meaning of the expression "regional company." It is a non-professional or semi-professional group performing principally within a specific geographic region, rather than touring nationally or internationally) feel that they are too important to join a Festival Organization. And others have the attitude that when one is "really good," this is the time to "graduate" from the Festival Organization.

On the other hand, there are companies of this same calibre — companies that have been performing for a long time — who remain loyal to the Festival Organi-

zation. What advantage is to accrue to them as time goes on. Why should they continue to support the Organization?

With this in mind, Mrs. Alexander suggested that the advanced company — the one with special merit — should receive some added element of prestige from the Festival Organization. Based on a performing record of, for example, three out of five Festival years, it should receive a special title that it alone could use. This title of merit would enable it to obtain better bookings in or near its home city. It would be a kind of guarantee to managers and potential audiences.

In a sense, this plan would also eventually implement a National Festival Organization. For the companies that had achieved the title of merit would be the ones considered for performance at a National Festival.

But the idea of a National Festival is far in the future. The two implementations in this direction thus far are Mrs. Alexander's plan and the selection at the Southeastern Festival of an Advisory Board. The Board consists of people who have steadily manifested interest in the Festival movement. They are Lydia Joel and Doris Hering of Dance *Magazine;* Anatole Chujoy and P. W. Manchester of *Dance News;* Ben Sommers, President of Capezio, Inc., and of the Dance Business Group; and Alice Bingham, Secretary of the Dance Business Group. The Advisory Board Coordinator from the Southeast group is Dorothy Alexander. And it is hoped that the Northeast group will also elect one. Eventually it is also hoped that this board will form the nucleus for a National Organization. And in the meantime it functions in a nonvoting capacity at Festival business meetings.

But the Southeastern Regional Ballet Festival did not only have its eye on the national scene. It made its own practical plans for next year. The new officers are Pittman Corry (President), William Habich (First Vice President), Betty Ogilvie (Second Vice President), Sydney Bates (Treasurer), Albertine Maxwell (Alternate). And next year the Southern Ballet of Atlanta (under the direction of Pittman Corry and Karen Conrad) will be hosts to the Festival.

And while all this was going on — while self-criticism and voting and planning were the currents — the Florida sun continued to shine patiently and enticingly. But it shone in vain, for dancing and talking about dancing can be serious business. *THE END*

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TALK OF THE TRADE

BY TONI HOLMSTOCK

Convenient to the major population centers of the Northeast, the SOUTHERN VERMONT ART CENTER has been offering an accelerated program of musical, dance and dramatic events since 1950, at which time it purchased its present home, a gracious and beautiful mansion of Colonial-Georgian line, set into the slope of Mt. Equinox above Manchester, Vermont. The Art Center, as it is commonly called, is a non-profit institution which has as a central purpose the bringing together of graphic arts and the various art forms of the theatre and concert stage in Southern Vermont. That it has succeeded in translating its purpose into actuality is testified by present plans to incorporate a school of ballet into an inceptive but established program of art classes.

In effect, the several schools will complement and bring further national interest to its Festival of the Arts, the yearly summer-fall program of activities the Art Center has come to be justifiably proud of. But perhaps the brightest note of deserved pride comes from the fact that the renowned danseuse, ballet star Marina Svetlova, will be in charge of the school of ballet, and will teach intermediate, advanced and professional classes between the dates August 3 and September 7. Of special interest is that students of promise will be featured with Miss Svetlova's concert group in performances of *Les Sylphides* and *Black Swan* on September 5.

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If men think there is little in our "Beauty and the Dancer" columns, let them look again. There is much they can apply to themselves. But should they prefer something exclusively pitched to the male, there is the comprehensive, well defined book by Hal Warner, "You Can Be Handsome as a Mr. America." For those men who are particularly interested in a professional career, this is an extremely simple book to follow. There are excellent pointers on skin care, diet, facial exercises and grooming.

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Once again convention time is upon us. Many teachers and assistants have already made their summer plans. For those who are still undecided — you have your choice — East, West, North or South. This is the time to prepare for next season. Your conventions will offer, as usual, outstanding teachers and teaching material. And, of course, your suppliers will be on hand to show you the latest in dancewear, records and accessories. This is the time to shop, compare and prepare. For a list of your dance teacher organizations, see the Shopping Guide at the back of your *Dance Magazine*, under that heading.

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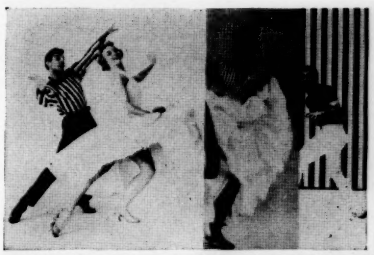

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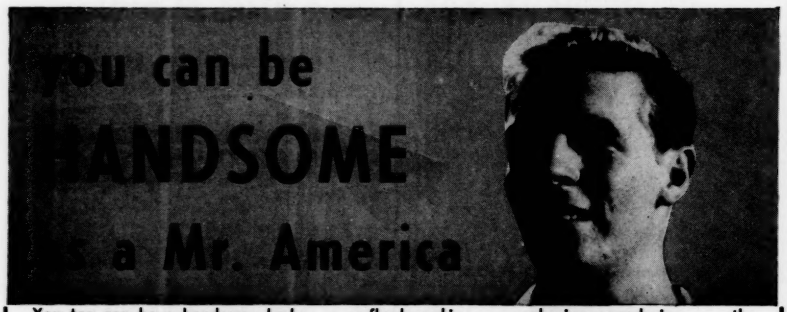

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OVER YOUR FEET

BY PAUL DRAPER

There are few things in tap dancing which do more to detract from its potential than an unbalanced body. An unbalanced body is usually the result of a leg movement which has been made in such uncontrolled fashion that it leads the body into imbalance. This lack of control results either in an excess of kinetic energy (kinetic energy is the product of mass and velocity), which literally throws the body into an untenable position, or in placing a strain on the joints and tendons which they are unable to support.

The development of stronger muscles will delay the moment at which the body becomes unbalanced, but it will not prevent the imbalance if either of the above mentioned occur. Perhaps I should explain that by an "unbalanced body" I don't mean that you're going to fall over every time you arrive at it. I mean that your next move will be forced by the bad original movement, instead of by the intent and purpose of the step.

Let us begin with a very simple step, in this case back slaps. Beginners very often do these by sticking one foot out in front of them, swinging it backwards, practically falling onto it, and immediately sticking the other foot out to the front to help maintain balance. Sometimes this initial effort is not sufficient, and a speedy repetition becomes necessary. A succession of these movements, which began, remember, as back slaps, results in a sort of upstage, reverse off-to-Buffalo, and only the back wall will save you.

Now, if this same beginner would stand with feet together, lift one foot about two inches off the floor beside the other foot, raise the toe of the lifted foot from the ankle, lower it sharply to strike the floor, let it bounce up again from the ankle, move it to the back, step on it firmly and shift the full weight onto it, ready to repeat this sequence with the other foot, he would soon be doing back slaps with ease and clarity.

It sounds complicated. It is complicated. Any dance movement correctly done is complicated. More so to learn than to do, however, which is a saving grace. The essential factor in that description of how to do a back slap is learning to stay over your feet so that your balance is maintained on a firm base.

Another example, slightly more advanced, is pullbacks and a ball-change. These are often done by almost falling forward and just catching yourself before doing so. The end position includes a back bent so far down that the head is in danger of making sudden contact with the floor. Here not only the kinetic forces of an unbalanced ball-change, but also weak back muscles play a part. Try standing up straight before you begin the pullback, bend the supporting leg at the knee, spring up, do the pullback, and land on the other foot in the same position you started from. Keep the lower back muscles under tension and the free leg relatively straight behind you, so that you are in an arabesque at the end of each pullback-ball-change. Keep doing this till you are quite sure of being able to land firmly on one foot with your center of gravity as nearly over that foot as you can make it. Then add shuffles or brushes or whatever you like. Staying over your foot in this step will give you a new lightness and ease in all variations of pullback.

Another very common pitfall in this area is the one which confronts the beginner in doing wings. In this step the initial effort is made to the side with the supporting leg, i.e., the leg which is going to do the wing. The beginner will let this initial movement throw his body away from the direction of the winging leg, and will tend to fall away from the wing. To maintain balance he will have to land on his winging foot long before it has had time to scrape out to the side and brush in. In order to compensate, the body must not lean away from the wing, if it leans at all, and it may, it must, lean into the wing. In other words, it must stay over the winging foot.

If you are doing wings with grands battements of the free leg, you have two forces to contend with: the force generated by the wing, and the force generated by the rising leg. Here you must take care to balance them exactly, and neither be thrown to the side by the wing, nor backwards by the battement. You should just move up and down over your center of gravity.

It is very easy to let your legs dictate your movements. Try to remember that your legs and feet are part of you, and that you are the dancer. You control your legs; your legs must not control you. The difficulty of making sounds will often obscure this fact, and lend you the gracelessness and gaucherie which are so traditionally associated with tap dancing. Help destroy this tradition. *THE END*

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TEACHER SAYS . . .

TEACHERS CAN LEARN TO CHOREOGRAPH

BY OLGA ZICEVA

The day of the typical dance school recital, when routines were put together without rhyme, reason or continuity, happily appears to be over. For the most part, except for some doting mothers, those recitals were a bore for the unwilling victims who constituted the captive audiences. They seldom did anything to stimulate any real interest in the art of ballet, and, I am sure, no self-respecting teacher will ever mourn the passing of those "good old days."

However, from time to time, almost every non-professional ballet school is faced with having to present its students in some sort of program. The students deserve the opportunity, as a reward for having worked diligently, and find it an incentive for continued effort.

The teacher's problem is to create a vehicle that will accommodate whatever promising talent there is in the school, and to create group dances for less accomplished students. This is not a cut-and-dried affair, but requires special creative effort.

The general public is becoming increasingly enlightened about art and ballet, and many are familiar with such classics as *Swan Lake* and *The Sleeping Beauty*. Some teachers make a brave attempt to recreate such works with their students, but usually with embarrassing results. Why not be brave and originate something less pretentious, less demanding? How much better it would be if material were made to order, fitting the technical limitations of the students, to say nothing of the budget limitations of the average ballet school.

The Creative Effort

Everyone is born with ability to create. Some individuals develop this ability to a very high degree. Others are content to make use of it more modestly, and still others allow it to remain dormant. An important factor in the successful development of any creative ability is usually just plain *necessity*, either for a practical purpose or to give expression to feelings which will not be denied. With artists, and with ballet teachers, too, it is often a combination of both, for the necessity of obtaining material success may well depend on ability for self-expression.

The author, well-known ballet teacher, was born in Russia, studied dance there and here. For 15 years a professional dancer, she now directs her own school in San Mateo, Calif. She is a Fellow of the Nat'l Academy of Ballet.

In attempting to choreograph, one should be on guard against two pitfalls: first, deliberate imitation, for by taking this easy way, the young choreographer defeats his own purpose and robs himself of the genuine satisfaction which is the reward of honest effort. Second, at the other extreme, and equally unsatisfactory, are attempts at originality to the point of deliberate rejection of established techniques. For centuries, dancers, teachers and choreographers have been enriching the art of ballet by seeking new horizons, but the most successful always make good use of the rich inheritance of the past. They use established techniques as the foundation, building upon it until it becomes something new, indelibly stamped with the creator's personality. (We can no more help being different from others in some ways than we can help being like them in other ways. It is the infinite variation of individuals that plays such an important part in the development of the art of ballet or any art.)

Granted that the teacher of ballet who is learning to choreograph or arrange a program for presentation of her students is not necessarily a great choreographer — she can still do a great deal.

Good Taste Essential

Programs can be planned so that even the younger students who have a minimum of academic training can be well presented. But the teacher must be intelligent enough to use the natural charm of the child as an asset, understanding that nothing more should be required of him or her than his stage of development permits. Children are not miniature adults and it must be that the physical and mental development of a child is limited in accordance with his age. Children must comprehend and enjoy the dancing roles delegated to them. The teacher must always avoid any artificial sophistications, especially suggestive ideas or movement.

Since the average ballet school has only a few older and well-trained pupils, the majority being of various ages and stages of advancement, a school program requires

very special thought. There are two ways of solving the problem of finding a suitable vehicle. One is to find or invent a story and than look for suitable music to go with it. The other is to find music that has special appeal for you and then dream up a story that will fit it. In either case, try to use music that is not too complex. (The second method has been widely used by many choreographers, some of them being inspired with entirely different ideas to identical musical scores.)

The Music

Ballet as an art carries the responsibility of delivering not only visual beauty, but also emotional impact. But if the choreographer uses music that does not project the required emotional mood or movement, then the impact is lost.

It is sometimes very difficult to find music that fits a preconceived idea. It is not a crime to use selected music, borrowing from more than one composer, if necessary —providing, however, that the music is suitable to the period, to the mood, and to the emotion and action that one wishes to present. It also must sound logical when it is put together. Usually this can be safely done by selecting music from composers of the same period who have a similarity in style. There are some who consider this procedure improper, or in bad taste, but in lieu of a composer at hand, what else can the teacher-choreographer do? Besides, there are countless professional examples of this kind. *Sombreros* was choreographed by Leon Danielian to a medley of Mexican folk music. *Madronos* has music from Moszkowski, Yradier and others. *Swan Lake,* composed by Tchaikovsky, has in it a variation by Grigo, set there by none other than Marius Petipa; etc., etc.

Not many teachers of ballet have the advantage of a good music education, so helpful to a choreographer. But, fortunately, many public libraries now have classical records that may be borrowed or studied. Also, one may get a liberal music education simply by dialing in on the local good music station. Have a notebook handy and jot down the title and the name of the composer of any music that appeals to you, as well as any ideas that occur while you are listening. You will be surprised at what a wealth of ideas you can accumulate by doing just that. Sooner or later your ideas will begin to take shape and crystallize into definite form.

The next step is to buy a good recording of the music that you like and draft an outline of action for your new ballet. Maybe some of the tempos are too fast or too slow. If you have a phonograph with speed control, this can be remedied. Perhaps some parts of the music won't fit your story, or possibly the sequence of the story necessitates changing the sequence of the music. With a tape recorder, you can re-record the music in the order and tempo in which you desire to have it, eliminating sections that don't fit in with your plans, and supplementing the needed parts by borrowing from other works, if possible, by the same composer. (We can hear the musicians complaining even now, but we have no alternative.)

The Setting

A ballet in story form usually should be given a locale, and in such cases the national character should be reflected in the dances and costumes. Music, costuming and style of dancing must be in close relationship to each other.

Since the art of ballet originated from ethnic (national) dances, it is important that teachers of ballet have at least a nodding acquaintance with some of these dances. A thorough study of ethnic dances is an enormous undertaking, and a specialty of its own. But even a limited knowledge of a particular national dance will help the choreographer create an intelligently stylized composition. There are many folk dance groups in this country, some of them directed by experts in ethnic dance, and it is a smart ballet teacher who takes advantage of the best available and learns to apply this knowledge.

But one need not be limited to ethnic dance as the only dance source of inspiration. The purely classical, the abstract, the fantastic, even the modern rock 'n' roll—all can serve as sources for new ideas.

Start with Solos

Before attempting a choreography of a ballet with a plot, it would be advisable for a teacher to make many experiments, first in arranging short solos, and then group dances. And one should not feel discouraged if at first these experiments don't turn out to be masterpieces. Continued efforts will develop increasing facility for turning ideas into reality, and any experienced choreographer will tell you that all creative work is only about 10 percent inspiration and 90 percent unfaltering tenacity of purpose and vigilant self-criticism. An intelligent ballet teacher who has a reasonably good background of study, plus the advantage of some stage experience, and the will to try, can learn to make his (or her) own choreographic arrangements.

Next month we will deal with some specific methods of arranging choreography.

(Continued Next Month)

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(Continued from Page 29)

Fred Berk Repertory Dance Company
92nd Street "Y"
April 25, 1959

Several new works on Fred Berk's program had marvelous dance ideas. They belonged to Jan Goldin and Joan Parmer, guest artists. Their *Visit* showed a lonely woman's dream of a child. *How Does Your Garden Grow* related matrimony to mushroom growing; and *Geometrics* depicted an "eternal triangle," a "vicious circle" and an attractive "square." But in spite of ingenious decors by Ed Goldin and Zev Klein, the pieces failed to come off. The invention lay only in the themes. There was too much reliance on props and too little on the resources of bodily movement. Miss Goldin is a lovely dancer, as her solo *In Flight* revealed, but again there was more suggestion of the bird in her costume than in her movement.

Lucas Hoving let the music of Bach inspire some lovely choreographic patterns for his new *Septet*. Built on movement phrases, the piece had a real dance conception, and the contrasting moods of the largo and presto were well handled by the group.

But the company performed especially well in Sophie Maslow's familiar *Manhattan Suite*, giving it the verve to which it is entitled. The most effective number on the program was a repetition of Linda Hodes' *Curley's Wife*, danced with poignancy and dramatic tension by Nina Mrva and Jack Wiener.

The evening also included performances of Jeff Duncan's *Fictitious Games* and Mr. Berk's *Timely Ballads*. *S.J.C.*

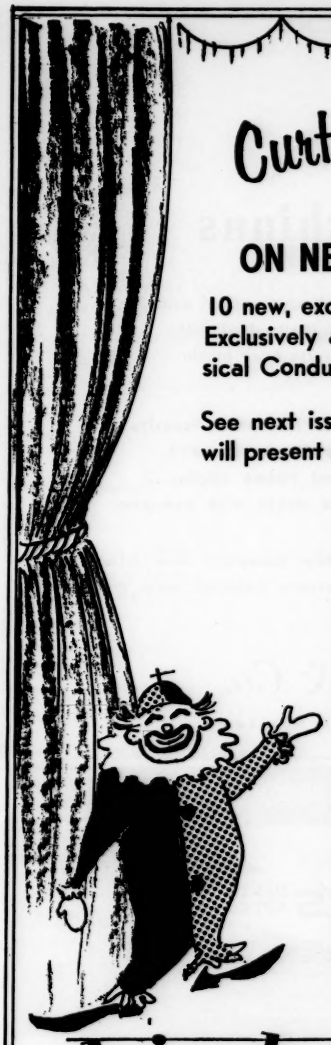
New York City Festival Ballet
Carl Fischer Concert Hall
April 30, 1959

The performance of the New York City Festival Ballet was one notch above a student recital. Viewed as such, it presented a few talents, of whom Jane Mari'yan is the most promising, as her *Dying Swan* version showed. And Gloria Ann Bowen has the technical means and expressiveness to become a good dancer.

Viewed as "America's Most Exciting Dance Company," as the folder claimed, presenting "three world premieres," little more can be said than that apparently the dance world has room for many microcosms, although this one seemed the least exciting.

It was the kind of performance during which two photographers worked frantically from both aisles. The cameras clicked

(Over)



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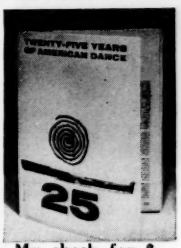

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REVIEWS

(Continued from Page 91)

and flashed incessantly. They were both distracting and diverting. *W. S.*

"In View Of God"
a dance in three parts by
Paul Sanasardo and Donya Feuer
92nd Street "Y"
May 2, 1959

In View of God is a symbol-laden dance drama in three major sections, in many ways perplexing, annoying and holding your interest strangely all the way through. It moved in channels of complete or half-veiled obscurity and tried to make many weighty statements which seemingly had not quite crystallized in the minds of the two gifted dancer-choreographers, Paul Sanasardo and Donya Feuer.

From the very beginning they set a morbid mood and, as they went along, achieved some stunning images that had color, poetry and inner drama. It may have been about love, making "a mockery of heaven and hell," but it certainly conveyed the feeling of utter frustration, fear and the futility in man's search for identity. All this seems to have been visualized through the eyes of children, attracted by the game of the grownups who are "serious and solemn beyond reason."

Most of the time eleven children were on stage as observers and participants in a world of unrelatedness and precariously imitated gestures and movements of the adult world. Choreographically, there was too little variety and not enough change in pace. The entire first part was little more than a sustained legato.

Donya Feuer and Paul Sanasardo were carried away by their idea, and the glow of their conviction and enthusiasm shone through their work. They were ably supported by Cynthia Steele, Chifra Holt, Ellen Shookoff, Judy Bloodstein and Daniel Canner. The music was Alberto Ginastera and Karl-Birger Blomdahl. *W. S.*

Beverly Schmidt
Henry Street Playhouse
May 2 and 3, 1959

For her first concert since her return from a year of study with Mary Wigman in Germany, Beverly Schmidt presented three new dances. Each showed a freshness of approach, a distinctive style and a meticulous sense of formal structure. And each engendered a special kind of theatrical excitement.

The solo *Wanderrhythm* exploited a wide gamut of movement qualities. Dancing to musique concrète and percussion, Miss Schmidt ranged from Oriental quiet-

ism to nervous agitation; from lyrical flow to dramatic abruptness.

In *Crest* (Vivaldi), she devised lovely patterns for a group of girls — a straight line moving in unison; then serenely symmetrical groupings; then — with exquisite counterpoint — she impelled some of the dancers into sweeping turns with their bodies bent low, while others jumped in sharp erectness. Her central solo was performed with beautiful feeling for line and nuance.

Premonitions (Webern) alternated passages for an ominous group seen only in silhouette and the solo figure, brightly lighted in her responses to their threats. The music was used with sensitivity for its atmospheric suggestions.

Miss Schmidt can elicit emotional colors from the very qualities of her movement phrases. And since she built her phrases into beautifully designed, dynamic structures, she proved herself an artist of distinction. *S.J.C.*

Louis McKenzie & Co., Rita Roitman & Co., Deborah Zall & Co.
92nd Street "Y"
May 6, 1959

It is a sad concert indeed that engenders little more reaction than the sorrowful one that some very good dancers have wasted their time in preparing some very bad choreography. In this case, only one of the three choreographers presented works that were not either simply inept or just lacking in point and substance.

Dramatically, Mr. McKenzie had nothing new to say and nothing important to reiterate. Since his sense of movement design is extremely prosaic, his works had no intrinsic dance interest, either. But Carol Payne and Rosemarie Yellen managed to dance very beautifully in them.

Miss Roitman, whose major contribution was titled *Thought Led Dream Voyage*, relied—like many of her avant-garde compatriots—on props rather than choreography. A child dreaming of a harsh mother and a handsome professor is hardly a novel subject, and the gimmick of a centrally seated figure taking occasional bites from a slice of watermelon added nothing significantly Freudian or artistic to the proceedings.

From all this, Miss Zall's dances provided a brief respite. *Shadow of her Sister* achieved some dramatic intensity and was dynamically danced by the choreographer with Nancy Stevens. *Theme and Variations* (Bloch) wove some pleasant patterns to lovely music, and *Cathedral Reflection* had a quality of reverence, though it tended to be static. *S.J.C.*

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(Continued from Page 6)

"Pas de Quatre," "Pas d'Action" and "Roman Carnival."

The **Anna Criss Dance Group** appears in "Mallorcan Dances" July 1 in a Robin Hood Dell Children's concert . . . 32 blind and deaf children, pupils of **Edwina Wright**, performed for the Saginaw, Mich., Lions Club May 13 . . . On June 7 at the Detroit Jewish Community Center **Katherine Litz** does a morning master class under the sponsorship of **Fannie Arnonson** and **Meyer Schreiber**, and an eve. concert there under the auspices of the **Wayne U. Dance Alumni Assn.** . . . Elkhart, Ind., ballet teacher **Nadine Thornton** led an Apr. 23 panel discussion on the role of art in today's civilization for the Elkhart Fine Arts Council. She also authored a feature on ballet training for the Apr. 12 Chicago Tribune . . . 8 dancers from the **Nagy Ballet School**, Detroit, performed a ballet by **Joan Nagy** to Bernstein's "Jeremiah Symphony" Apr. 26 on a Windsor, Ont., TV station.

Summer course of the **Schwarz Studio** in Dayton, O. is June 8-July 3. Faculty: **Josephine & Hermene Schwarz, Patricia Heigel, Lillian Lanese** . . . **Eve Gentry** gave a master class May 20 at the **Community Dance Workshop**, State College, Pa. . . . Students of the **Lera Rae Studio**, Dayton, O., give their annual revue June 9 & 10 for the Dads' Varsity Club of Belmont HS. **Miss Rae** will study in London this summer . . . Pupils of the **Arita Lee** Studio, Meadville, Pa., appeared in a collaborative program May 13 with the Sinfonietta and Chapel Choir of Allegheny College.

Summer **Dance Workshop of Utah State U.** at Logan has as faculty: **Gertrude Shurr** (director), **Linda & Stuart Hodes, Pola Nirenska, Margaret McCallion, Norman Walker.** Jr. instructors: **Marian Anderson, Barbara Brown, Cora Cahan.** The Hodes will direct perfs. of their own Concert Co., which will be supplemented by Workshop students. A Cross-Country Tour of a number of scenic spots of the West is offered prior to the season at Logan. **Dr. Rachel Yocom** of NYC's HS of Performing Arts is tour director.

CHICAGO NEWS

The **Doris Humphrey Dance Theatre** program on Apr. 25 for the **Chicago Dance Council** included the world premiere of excerpts from Miss Humphrey's last work, the "4th Brandenburg Concerto." **Ruth Currier** had finished the piece on which Miss Humphrey had been working just before her death. The perf. also included the Young Queen & Old Queen episodes from Humphrey's "Life of the Bee." Deborah Jowitt was speaker for the lecture-demonstration . . . **Berenice Holmes' Palette Ballet** performed in the St. Alphonsus Aud. Apr. 19. Program had freshness & imagination, and especially charming was "Playtime," a ballet about children's games and moods. The most ambitious work, showing much invention, was to a Liszt concerto, featuring **Sharon Konishi**

Karoun Tootikian presented her Cavalcade of World Dance at Wisconsin State College Apr. 26. Assisting her in the panorama of ethnic dances was **Lonny Cothron**, formerly of the **Nat'l Ballet of Canada. Jeanne Armin & Jean Beaver** of the **Chicago Opera Ballet** were featured in the classical ballet section . . . **Ruth Page** has left for a vacation at St. Tropez . . . **Gladys Hight** is traveling in Spain and Italy . . . **Ruth Ann Koesun & Michael Maule** danced the "Don Quixote" pas de deux on a program presented by **Richard Ellis & Christine DuBoulay's Illinois Ballet** in the New Trier HS Aud. Apr. 28.

Bentley Stone choreographed 2 excellent dances for **John Kriza & Ruth Ann Koesun** for their guest appearances with the **Stone-Camryn Ballet Co.** May 8-10. "Aragon Waltz" had Latin dash and a great deal of balletic grace. "Strange New Street," to music composed for the occasion by Lora Aborn, had a dramatic mood and interesting dance material. Camryn's new "Like a Weeping Willow" was a great success. It concerns a yearning youth and his first love and penitence. **Patrick Heim** sensitively portrayed the young man, and beautiful **Juanita Heim** was a most enticing enticer. **Darell Notara** gave a strong perf. as a revival preacher. Camryn's choreography was a faithful piece of Americana, noteworthy in the use of speech as well as movement. The score composed and played by Norman Curtis, was especially exciting. Camryn also staged "Alice in Wonderland" with Alice danced by **Karen Krych** and a very elegant white rabbit by **John Widmer.**

"A Friend is Someone Who Likes You," a poetic piece by **Bentley Stone**, was as sweet and charming as the title. All the young people danced well, and outstanding was **Polly Harding** who had the airy ease of the friendly wind she was portraying. **Etta Buro, Joan Ehemann, Barbara Steele, Darrell Notara, William Maloney & Joseph Kaminski** were presented in a classical pas to Mozart music. Hildur Nelson was the masterful accompanist. Incidentally, Miss Nelson, at the request of the many teachers of CNADM, for which she is the official pianist, has made uniquely complete records for ballet classes.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

34 dancers were added to the finale of "A Private's Affair," being choreographed by **Alex Romero** at 20th Century-Fox . . . Emmy winner **Hermes Pan** has completed "The Blue Angel," starring May Britt, and is now rehearsing **Barrie Chase** for "Stage Door" & "Can Can." **Buddy Bryan** assists . . . **Jon Angelo**, ANTA Dance Theatre Chairman, has announced that the **ANTA Dance Festival** will take place June 4-6 & 11-13 at the Pilgrimage Bowl. Participating will be **Ballet Concerto**, the **Saida Gerrard Dance Group, Dance Alliance**, the **Ann Barlin Dancers**, the **Etienne Ballet** & others . . . **DeeDee Wood** is recreating **Michael Kidd's** original choreography for Paramount's "Li'l Abner." **Bobby Karl & Bonnie Evans** will assist. Skeleton crew includes: **Gretchen Hauser, Carmen Clifford, Bea Bush, Fred Curt, Ron Dexter, Jimmie Huntley, Sasha Goudovitch, Frank Seabolt, Bert May, Frank Radcliffe & Judy Bradshaw** . . . **Jack Dodds, Herman Boden & James Elsegood** did the Charleston with **Ginger Rogers** on the recent Milton Berle Show, choreographed by **Jonathan Lucas** . . . **Nick Castle** is staging an act for the 4 Crosby Bros. . . . **Jack Claus** staged a children's ballet sequence for an "Ozzie and Harriet" TV show.

Bob & Johnny Bush to Japan next month with their song-dance act . . . **Paul Godkin** did a Chevy show last month; **Jack Regas** is to choreograph the 15 summer replacement shows. Jack & starlet **Eleanor Donahue** guested on Juke Box Jury last month . . . **Leona Irwin** has returned to the Chevy Show after a 5-wk layoff to stage a revue for Northwestern U. . . . It's another girl for the **James Elsegoods**, and **Alex Ruiz & Sally Whelan** are expecting in July . . . The **Stephen Papich** "Gay Nineties Revue" moves to SF next month . . . **Miriam Nelson** goes dramatic in the new TV series, "Pete Kelly's Blues" . . . **Nancy Kilgas** is in Arizona filming a TV series . . . **Sylvia Lewis & Larri Thomas** are sharing some of the dancing & acting chores on the Bob Cumming's TV show.

Jack Mattis is rehearsing a night club revue for So. American bookings . . . **Gene Nelson** co-starred in & choreographed a recent Gale Storm show using **Bill Chatham, Dean Miles & Carmen Clifford** . . . **Lori True** joins a USO tour in June . . . **Donn Arden** opens a new show at Marineland with the present cast of the Moulin Rouge . . . **Fluff Charlton** will restage the Arden nos. for a new Moulin Rouge cast . . . **Augie & Margo** are at the Cocoanut Grove . . . **Marc Platt** is choreographing several dance commercials at UI using **Sally Servo & Jean Goodall** . . . **Helen Silver & Jerry Antes** replaced **Barbara Perry & Tommy Morton** in the new musical "Be An Angel" at the Civic Playhouse . . . The **Red Skelton Dancers**, dir. by **Jack Boyle**, will have a 5-mos. layoff between seasons . . . **Bea Bush & Gil Brady** have completed 15 station break TV commercials.

LAS VEGAS

Barry Ashton, Flamingo producer & choreographer, has staged a new act for Debra Paget who will be assisted by **Chris Brown & Bob Street.** Debra was out of the show for a few days because of a collapse from overwork . . . **Betty Lorraine, Art Johnson & Freddie Knarr** are featured in the new Donn Arden show at the Desert Inn . . . The new Dunes show spotlights **Graham & Chadel, Dolinoff & the Raya Sisters, Naja Karamura, Gwen Harmon, Bob Kennedy & Allen Conroy.** Dunes asst., **Eddie Kreig**, will be dancing at Lake Tahoe this summer . . . **Ray Bolger's** new dance act at the Riviera includes **Muriel Landers & Barbara Heller** . . . The **Jack Bunch Dancers** at the Thunderbird will take over a larger hotel in July . . . **Kenny Davis** choreographed the Tropicana show which starred Eddie Fisher . . . Several more of **Bob Gilbert's Copagirls** at the Sands have received H'wood offers.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Californians **Vanya Mishvek & Simon Semenoff** have had the enviable experience of working with the **Bolshoi Ballet.** Mishvek, as asst. to ballet mistress **Tamara Nikitina**, was responsible for the 50 supers used in "Romeo and Juliet" (and played a gondolier on opening night at the Met in NYC). Semenoff is acting as one of the interpreters . . .

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The **Rozelle Frey** studio bought $810 worth of Bolshoi tickets . . . As preparation for the Russians' season in LA, **UCLA** presented a panel discussion on Russian ballet. **Maria Baldina** (who danced in the 1st perf. of "Les Sylphides" outside Russia), **John Dougherty** (who began his ballet studies with **Mordkin**) and **Oleg Tupine** (who trained **Lubov Egoroval**) were the speakers. **Pia Gilbert** was coordinator.

Production of "Game of the Gods" by UCLA's Theatre and Dance Depts. proved handsome but repetitious. Animated projections on a scrim often obscured dance movement. Dance highlights were the poised perf. of **Carol Smith** as the Queen of Crete, the strong Theseus of **Jerry Jackson**, and the love duet of **Mary Miller & Alfred Huang. Joan Nicholson** was defeated in her dance portrayal of Ariadne by the use of an ill-advised voice speaking her thoughts as she danced. Choreographer **Carol Scothorn** fused lyricism and verse narration ideally . . . Excerpts from "Game of the Gods" were danced at Mount St. Mary's College as part of Pia Gilbert's lecture-demonstration, "Music for Modern Dance."

Mia Slavenska will teach again this summer for **Rozelle Frey. Slavenska** used San Diegan **Carl Tressler** as soloist in her **Fort Worth Civic Ballet** season . . . **Gloria Newman** taught master classes at Hawthorne HS and LA City College. **Nita Cable** had 60 girls from high schools of 6 cities in the 1st class. At the college, **Nancy Nolan** presented students from her own classes. Mrs. Cable's Hawthorne pupils performed in "Landscape of Dance," with **Kati Smith & Jim Short** faring well in a pas de deux from "Swan Lake."

Wilson Morelli's Ballet '59 featured a new piece, "Blues" by Gershwin. Young **Lynn Fields**, in her ballet debut, proved most attractive. Other Morelli dancers: **Patsy Norman, Karen Shanley, Renee Dunia, Johnny Frayer . . . Joan Tewkesbury**, already established as a choreographer, recently proved her versatility. In one hectic week she did exquisite work in **Mary Tiffany's** "Sappho," choreographed and starred in a raucous "Archie and Mehitabel," staged a no. with the Japanese children of the **Fujima Kansuma School**, and the forest ballet from Verdi's "Falstaff," with children from **Eugene Loring's American School of Dance.**

Ruth St. Denis was guest of **Norman Borine** for his **ANTA** talk, "My Fabulous Year at MGM" . . . Agnes deMille dancer **Jean Houloose** appeared in a Japanese solo in **Rokuka Hanayagi's** spring recital. **Mariko Katow, Shinobu Imoto & Namiko Kato** were commendable in other no's . . . "The Diary of Anne Frank," choreographed by **Adam Darius** for the **Audrey Share Dancers** of Long Beach, lacked the intensity and terror of the book, but it provided bright dance moments for **Valerie Jerou, Arthur Whitfield** and Darius.

Jan Darian, whose dancers have appeared regularly on the local scene, was chosen choreographer for the Nat'l Arts & Letters "Around the World" capers at Santa Monica Aud. . . . **Virginia Ernewein's School of Russian Ballet** chosen as dance feature for the official ball of **Carlsbad's** annual Spring Holidays. Her earlier recital starred **Eulalie Nordhen** in "Magic Crown" and "Festival of Bacchus," with **Patti Manes, Luanne Gardiner & Dianne Gyenesse** spotlighted.

JOHN DOUGHERTY

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet** returned from its 35,000 mile-tour Apr. 25. Co. carried 6 tons of costumes, scenery & electrical equipment for their 4-mo. tour of 11 countries in the Near East. Popularity in most countries necessitated extra perfs. . . . **Lew Christensen** is choreographing 'Danses Concertantes' which will share the bill with the Strauss opera "Ariadne Auf Naxos" in the fall opera season.

1st day's ticket sale for the **Bolshoi Ballet's** SF appearances June 5, 6 & 7 brought 4 times as many applications as could be filled, prices range from $5-$15 and to $25 for **Ballet-Guild**-sponsored opening night. Local representatives said 15 perfs. could have been sold out, and they advertised the following day, begging people to cease applying.

Ruth Beckford, modern dance dir. for the Oakland Recreation Dept., presented 400 students (6-yr.-old to adult) from 9 recreation centers & 4 schools in programs May 8 & 9 in McClymonds HS aud. **Marvel Martin, Bobbie Clements & Dolores Kellumrose**, all former Katherine Dunham & Beckford pupils, are staff members . . . **Ann Halprin & the Dancers Workshop of Marin** were featured in **James Broughton's** comic revue, "The Rites of Women," at the SF Playhouse, May 15-June 7 . . . **Welland Lathrop & Co.** presented new dances at SF State College May 24. State College showed films of Japanese dance dramas Apr. 13 & 20. The college's **Theatre Dance Co.**, dir. by **Gale Peterson**, premiered 3 original works Apr. 23-25.

Contemporary Dancers of SF revived "The Night is a Sorceress" May 15, 16, 22, 23, along with "Puppet Show for People" & "A Tree of Night." They showed dance films of **Humphrey, Weidman, Limon, Holm & Eleanor King** Apr. 26 (see pp. 45-47)... 4 dance events at Oakland Public Museum coincided with an exhibition of dance memorabilia from the **Constance Paget-Fredericks** Memorial collection, lent by **J. Paget-Fredericks** of Berkeley. **Vladimir Kostenko** gave a demonstration class in Russian ballet May 8. **Magna Baptiste & Co.** performed East Indian dances May 21. **Jack Thompson** gave African & Haitian dances May 28. **Welland Lathrop & Co.** will demonstrate modern dance June 19. Paget-Fredericks talks on "Genius in Dance — Pioneers of the 20th Century" on June 7.

The **Gibson School of Dance**, San Leandro, has scheduled a 3-act children's ballet of "Pinocchio" at Oakland Aud. June 5 . . . The New folk dance program of the San Pablo Recreation Dept. & School District opened in late Apr. with instruction at 8 schools . . . **Betsy Erickson, Danielle De Roo & Norma Hoshide** contributed dance sequences, choreographed by **Alexandra Sawicka** of Berkeley, on a Musical Artists of Amer. program in Berkeley's Little Theatre on Apr. 27. **Kyra Nijinsky** was scheduled for a dance lecture May 22.

CLIFFORD GESSLER

NEWS FROM TEXAS

Ft. Worth Civic Ballet gave a spring program at Casa Manana Apr. 16-18. **Mia Slavenska** was artistic dir; **David Tihmar** was technical dir. and Robert Hull, musical dir. Repertoire included: "Swan Lake," with Miss Slavenska & **Robert Morrow**; "Pas de Quatre," with **Margo Dean, Carol Rollow, Barbara Baker & Doris Nolan**; "Slaughter on Tenth Avenue," with **Catherine Clark & Ted Sprague** (choreo. by Tihmar); "Coppelia" Act II (Slavenska & Morrow) . . . Ft. Worth Opera Assn. performed "Carmen" Apr. 8 & 10. **Margo Dean** choreo. the dances which featured **Audrey Hickman, Max Callaway, Sally Ransone, Linda Baldridge, Olin Eddleman** & Miss Dean.

Southwest Texas State held its Spring Festival of the Arts at San Marcos Apr. 13-23. **Emily Frankel & Co.** performed Apr. 20 and the **Modern Dance Club**, dir. **Claire Gamble**, gave perfs. Apr. 21 & 23 . . . **Nikita Talin** had guest teacher **Alan Howard** at his studio Apr. 26-May 9. Mr. Howard also rehearsed students for a June program in which he will be guest soloist . . . **Merce Cun-**

ningham was guest lecturer-teacher for **So. Methodist U's** 2nd Contemporary Dance Workshop May 2-3. **Toni Beck & Ann Lorch** directed the event which included master classes and a lecture demonstration. Toni Beck also choreographed an original opera by the U's faculty member Jack Kilpatrick, called "The Blessed Wilderness," presented by the Opera Workshop of the U.

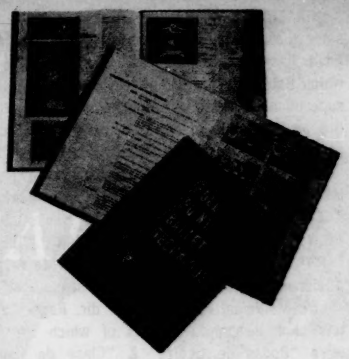
Texas Women's U's Modern Dance Dept. presented programs, dir. by **Anne Schley Duggan,** in 11 cities for their annual spring tour Apr. 8-22. The 17 touring dancers gave "Dance Contemporary," "Festival Suite," "Rondo in Color," "Sun and Sage: The Saga of a Texas Cowboy" . . . **Texas Christian U.** gave a dance version of Browning's "Pippa Passes" for the Dallas Browning Club Apr. 30. Prod. was directed & choreographed by TCU's ballet dir., **David Preston.** Soloists were **Margaret Moar & Ronny Johnson** . . . The Texas Boys' Choir performed Apr. 23-24 at the Will Rogers Aud. Program was staged by Toni Beck who was assisted by **Eugene O'Brien** . . . **The Dallas Civic Ballet Society** gave a special luncheon at the Dallas Country Club for honorary members **Greer Garson & Alexandra Danilova** Apr. 16. TONI BECK

REPORT FROM DENVER

The **Lamont School** gave a May concert, sponsored by the Crippled Children's Society. Most important offering was **Vera Sear's** "New World" (Dvorak) for a large adult group . . . **Ballet Theatre School** continues with its admirable series of monthly studio recitals with choreography by advanced students. **Beth Fisher** from the school choreographed dances for "Boom Town," a musical comedy with an early Colorado setting . . . **Lillian Cushing** is again choreographer for the full scale prod. of Haydn's "Creation," to be repeated at Red Rocks with the Denver Symph. this summer. Miss Cushing has published an article in the Denver U. Clarion on "The Fine Art of Dancing" . . . **Daniel Nagrin** gave a master class at Denver U. and an exciting concert at Phipps Aud.

Abby Adams & Mallena Boratgis are teaching children at the Unitarian Church in Denver . . . **Claudia Harding, Gersten School** teacher, is in great demand as a soloist around town, doing modern jazz interpretations . . . In Colo. Springs **Norman Cornick** choreographed "The Boy Friend," using Colo. College students plus 3 soldiers from Ft. Carson. The annual Colo. College dance recital took place at the Fine Arts Center early in May. 200 children who study with the Cornicks will be seen in a program in June.

At Colo. U, the annual **Orchesis** concert had a revival of **Charlotte Irey's** "Vast and Hostile Were the Plains" which used a large co. Mrs. Irey danced the main role with fine dramatic intensity. In general, though, the program was not quite up to its former high level. Perhaps this was because the leading dancers were working simultaneously on "L'Histoire du Soldat," which was given with the Denver Symph. the following week . . . Colorado is happy to welcome **Ruth Currier,** who will teach this summer at Colo. U. as dancer-in-residence. RHODA GERSTEN



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LONDON DATELINES

Tamara Toumanova and partner **Wladimir Oukhtomsky** opened a month's London season Apr. 13 and closed 3 wks. later. While the 2nd & 3rd wks. were better than the 1st, Toumanova was, by fairly general consent, in anything but top form. Of the 1st night the usually conservative London Times wrote: "The dancing was undramatic, unoriginal and awkward of line, often ludicrously crude in port de bras and arabesque. The choreography exploits these ugly failings as though they represented art. They do not. They aroused either ribaldry or pain. . ." Most of the other comments were equally un-compromising, although 1 or 2 of the older guard of critics expressed themselves in far more gentlemanly terms. For myself, I intend to forget this ill-judged and appalling season as quickly as possible.

Ballet event of Covent Garden's month was the **Royal Ballet's** Gala Performance, May 7, "in honor of His Imperial Majesty the Shahanshah of Iran and in the presence of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh" — and, for that matter, almost the entire Diplomatic Corps! Apart from the audience — highlight of the perf. was the 1st prod. at Covent Garden of **Ashton's** 26-yr. old ballet, "Les Rendezvous." The whole cast, smoothly led by **Nadia Nerina, Brian Shaw** (recently recovered from a foot injury), **Merle Park, Petrus Bosman & Graham Usher** gave this well constructed divertissement with disciplined verve, with particularly high flying contributions from Nerina & Shaw. An old setting from "La Traviata" and some inelegant costumes by William Chappell served to sabotage the efforts of the dancers.

The touring section of the Royal Ballet has returned from Australia, and a few of its young principals were given the chance to show off their paces at Covent Garden. The May 6 debut of 20-yr.-old, Canadian-born **Lynn Seymour** as Odette-Odile proved one of those occasions that might well go down in ballet history. Though far from mature technically, and at times lacking in stamina, she gave a thrillingly eloquent portrayal, and revealed a pliant and already individual style. She was immensely helped by the sure, rock-like partnering of **Donald MacLeary,** another 20-yr.-old who danced with plenty of assurance but left something to be desired regarding his acting.

Another of this 2nd co's principals, **Susan Alexander,** was less of an unknown quantity when she made her Covent Garden debut as Swanhilda in "Coppelia," for she had already been seen here as Giselle. Her technique has improved over the past year, but she has yet to learn how to apply it to the best advantage, and her characterization seems shallow in its monotonous gaiety.

An injury to **Pirmin Trecu** has kept him on the sick list over the past month, and his part in **Andree Howard's** "La Fete Etrange" has been taken over by **Richard Farley,** a very young dancer whose interesting dramatic potentiality is, at the moment, clouded over by the uncertainty of his technique. Trecu's place in **MacMillan's** "Danses Concertantes" has been danced with success by **Peter Clegg & William Wilson.** In the same ballet **Doreen Wells** has danced with pert assurance in **Maryon Lane's** role. The other notable cast change for the month has been **Gary Burne** dancing Satan for the 1st time in **De Valois'** "Job" with athleticism but, as yet, insufficient sense of character.

London's workshop organization, **The Sunday Ballet Club,** presented a program Apr. 26 of 5 new ballets by **Naomi Benari Hadda, Robert de Warren, Clover Roope, Meriel Evans & Norman Dixon.** None was outstandingly successful, but the last 3 produced works of promise & interest. Most ambitious was Norman Dixon's post-Tudor psychological study of mother love, "The Cord".

Recent musicals have included the Bernstein-Hellman "Candide," May 1, and John Osborne's long-awaited "The World of Paul Slickey," May 5. "Candide" has been considerably brushed up since its B'way presentation, but, nevertheless, it received a lukewarm-to-cool reception from the critics. Putting in a minority report, I found it one of the best musicals of the season — inventive, amusing, with the unevenness of the book amply compensated for by Bernstein's score. The lively dances are directed by **Jack Cole.** 1st night of "Paul Slickey" turned out to be a fiasco, with the audience loudly booing throughout the 2nd half of the show. The next morning it got a savage going-over from the critics, which I considered it more than richly deserved. It is old-

fashioned, witless and flabby; intended as a satire on newspaper columnists and high society, it misses on every count. The dances, arranged by **Kenneth MacMillan**, are dull and unimaginative, but the dancers themselves, particularly **Geoffrey Webb & Stella Claire** emerged from the fracas with more honor than anyone else.

On Apr. 12 a testimonial dinner paid tribute to that doyen of dance writers **Cyril Beaumont**. Among the tributes were those given by **A. V. Coton, Frederick Ashton & Marie Rambert**, and among the many spontaneous speeches of praise was one by **Francis Mason**, on behalf of his fellow American critics. Mr. Mason is now living in England, attached to the Embassy.

CLIVE BARNES

NEWS FROM FRANCE

April was a productive month for the choreographer-dancer **Roland Petit**. On the 9th, Andre Malraux, in charge of reorganizing the French Nat'l theatres, named Petit Dance Advisor for the Paris Opera. On Apr. 17 Petit & his **Ballets de Paris** presented "Cyrano de Bergerac" in Paris. Petit mounted the work with the assistance of his ballet mistress, **Francoise Adret**. He took the role of Cyrano himself and was supported by **Zizi Jeanmaire, Tessa Beaumont, George Reich & Daniele Jossi**. Despite certain reservations, the clever staging was generally praised as was the expressive mime of Petit.

The 3rd dance season of the Theatre des Nations began Apr. 8 with the **Warsaw Opera Co.** in "Mazeppa," a ballet of 6 scenes. The choreographer, **Stanislaw Miszczyk**, proved to be a rather pallid disciple of **Lavrovsky**, and the work was often monotonous and lacking in a sense of reality. It was relieved by the gentle grace of dancer **Olga Sawicka** and the promising talent of young **Stanislaw Szymansky**.

A Manila dance group made its Paris debut in a sprightly program called "Portrait of a Filipino." This appealing group, with a dance style combining traits of both the Orient & Occident, presented a simple little combination of Indonesian & Spanish styles. It was so successful that it continued its engagement at another theatre and was invited to perform at the Bal des Petits Lits Blancs.

Pilar Lopez returned on Apr. 17 and was again applauded for her pure Spanish style. Noticeable in her co. were **Nana Lorca, Alberto Portillo**, the excellent **Antonio Gades** & the young gypsy **Eduardo Serrano** who fulfilled the promise shown in prior seasons.

Among the works engendering most interest in the season here by the **Royal Swedish Opera Ballet** were "Miss Julie," pridefully performed by **Gerd Anderson**; "Moon Reindeer," featuring **Marianne Orlando** who later performed in "Medea." **Elsa-Marianne von Rosen & Bjorn Holmgren** performed in Holmgren's "Swedish Rhapsody" and in **Ivo Cramer's** rather naive "Prodigal Son." **Wiweka Ljung & Mario Mengarelli** appeared in the quite disappointing "Minotaur," by **Birgit Akesson**.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM LATIN AMERICA

CUBA: **Alicia Alonso** has given 2 free recitals since the downfall of the dictatorship. The Castro gov't has promised to restore her subsidy — which Batista had withdrawn as "unnecessary and superfluous expense" — and her co. will come to life again. Pupils of Miss Alonso's ballet school performed with co. soloists in selections from "Swan Lake" & "Giselle." **Margarita de Saa & Mirtha Pla** were outstanding . . . **Roberto Iglesias & Co.** had a highly successful 2 weeks at the Teatro Nacional. HERMANN WILHELM

PERU: The Ballet of the **Association de Artistas Aficionados** held its 1st 1959 season at the Teatro Municipal Apr. 4-12. Co. dir. **Roger Fenonjois** choreographed 7 works of which the best were "Bodas de Ceniza" & "Clase de Danza," both dramatic ballets. Co. and soloists have improved considerably. JULIO ESTREMADOYRO

ARGENTINE: The **Colon Opera Ballet** has finished its open air season. Co. opened its next engagement May 25. After a 2½ yr. absence from the co., **Lida Martinoli** has been re-instated. Leading dancers **Olga Ferri & Enrique Lommi** leave for a year to perform in Europe. En route they will give 3 recitals and a TV perf. in Brazil . . . **Angel Pericet's Spanish Co.** ("Danzas y Cantares de Espana") has celebrated its 100th perf. at the Odeon . . . **Lia Labaroone** gave a recital at the Botanical Gardens, dancing works choreographed by **Miriam Winslow** . . . The **Original Ballet of Buenos Aires** danced at the Int'l Film Festival in Mar del Plata.

CHILE: The **National Ballet** has been dancing in the provinces and simultaneously preparing new works for its Santiago season.

URUGUAY: The **Sodre Ballet Co.** will undertake a long tour to Brazil, beginning in Porto Alegre. Co. has been reinforced with dancers **Margarita Graham & Tito Barbon** of the Teatro Argentine of La Plata. **Yurek Shabelewski** is co. dir.

HANS EHRMANN-EWART

NEWS FROM MADRID

Pilar Lopez & Co. have been appearing with enormous success at the Zarzuela Theatre. Prior to her official season she presented a week of informal perfs. by her dancers in the same theatre, giving them every opportunity to show their worth; and the public rushed to the theatre to applaud. This gesture seems to confirm the rumor that Miss Lopez intends to retire from the stage and devote her time to teaching & directing a co. of young dancers. She will tour in Spain this summer.

Luisillo & Co. are back from their 2-yr. tour of Australia, New Zealand & So. Africa. Co. is rehearsing a new repertoire with which they will tour Spain until Oct. . . . **Antonio & Co.** have been filling the Zarzuela Theatre with standard repertoire. **Rosita Segovia & Paco Ruiz** have been given gold medals from the Fine Arts Society as best dancers of the year . . . In the May opera season at the Zarzuela, **Zaraspe**, from Argentina, choreographed "Dido and Aeneas," and Russian-born **Dimitri Kostantinov** staged dances for the Italian operas. Both are teaching in Madrid. Revue star **Diana Maggi**, formerly a ballet dancer at the Colon, Buenos Aires, is studying with Zaraspe.

Choreographer-teacher **Ana Lazaro**, professor at the Royal Academy of Dramatic Arts, gave a highly successful modern dance-ballet concert with some of her pupils. Particularly interesting was a solo by **Celia Villamil**, danced to a poem by Tagore and harp music.

There were numerous dance items in the 2nd Festival of Films at Valencia, which was a hit with the public . . . "Coros y Danzas de Espana" and the workers orgns. will cooperate in presenting dance shows in public squares & gardens in Madrid & Barcelona all through the summer.

LUIGI GARIO

REPORT FROM MEXICO

The recitals by **Yvette Chauvire**, assisted by **Claire Sombert, Youly Algaroff & Gert Reinholm**, in the Bellas Artes, were disappointing. Chauvire was not up to her own high level of past years except in "Giselle" Act. II, where one could imagine what a beautiful perf. it could be in the proper setting. Absence of scenery and weak piano accompaniment would be a detriment to any ballerina accustomed to the trappings of the Paris Opera.

Sombert negotiated everything with ease. However, in achieving this aplomb, she seems to have forgotten what dance basically is, and needs to be in a co. where she can develop. Algaroff & Reinholm need discipline in technique. Choreography of "Romeo and Juliet," "Beauty and the Beast" & "Suite en Blanc" by **Lifar** was poor, as was "Grand Pas Classique," by **Victor Gsovsky**. The program, on the whole, ranged from tepid to infuriating. JOHN FEALY

PUERTO RICO NEWS

The **Jose Pares Dance Theatre** scheduled 4 perfs. for the end of May, to take place within the framework of the Casals Festival. Repertoire: "Swan Lake" Act II and Mr. Pares' "The Flutist of Hamelin," "Classical Symphony," "Delirium" & "Romance." Leading dancers were: **Laura Toffel, Silvia Kim & Joaquin Banegas**. Festival perfs. were to be followed by a tour of the Virgin Islands.

HERMANN WILHELM

REPORT FROM ISRAEL

After a prolonged silence, **Deborah Bertonoff** returned in a partly new program of dance & pantomime. The bill ranged from Biblical themes to a successful composite of Chaplin & Marceau. In "The Comedian" & "The Peddler" Miss Bertonoff-best showed her agility in a variety of quick change moods. The concluding no., on the subject of a visit to **Preobrajenska** in Paris, mixed reverence and tedious parody, accompanied by overly sentimental explanations. Miss Bertonoff has left for an extended tour of Europe & No. America.

The YMCA Aud. in Jerusalem was sold out for 2 perfs. of "Cinderella," choreographed by **Klara Landau-Bondi** for her studio group. Presenting a full-length ballet is a daring adventure, but this effort proved admirable. ALON SCHMUCKLER

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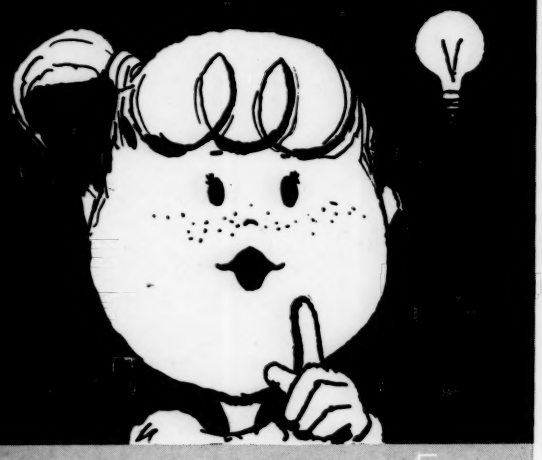

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